THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.

There is a complete stagnation in the matter of dramatic productions. The crop of Summer snaps has been unprecedentedly small. Evidently the visits of experimental "angels" this year are few and far between. At the Madison Square In Chancery is running smoothly along to profitable receipts.—The 300th performance of Adonis takes place this evening at the Bijou Opera House. Such an event is of rare occurence. We believe there are but two runs of similar length on record.—At Tony Pastor's The Capital Prize is being given for the last times. The engeagement ends on Saturday night.

The Musical Mirror.

Billee Taylor was put up for a week at the Casino on Saturday night last, pending the production of Nanon next Monday. The representation was in many respects excellent, in some better than the original production at the Standard Theatre a few seasons ago. The music is of a character that does not pall upon the ear; it is graceful, lively and refreshing. The piece was capitally put on, particularly when the brevity of the engagement is taken into consideration. Lillian Russell wrs of course the Phœbe of the occasion. She sang the part better than it had ever been sung, and the tuneful numbers in the rôle showed off her voice more attractively than did the rather monotonous and stupid score of Polly. We cannot compliment Miss Russell upon her appearance in male attire. The sailor's shirt and trousers, despite the cunning devices of the costumer, demonstrated conclusively that there is too much of Miss Russell for this sort of masquerading. But there was not too much of the popular prima donna for her admirers. They feasted their eyes rapturously upon her charms, and in this respect at all events her histrionic endeavors were highly successful. Mr. Ryley in his original role of Captain Flapper was amusing and, as usual, delightfully distinct in his vocal enunciation. Harry S. Hilliard's Billee Taylor was a vast improvement over the Standard monstrosity that created the character, and E. P. Temple did all that was necessary to make Sir Mincing Lane stand out. Crab and Barnacle were respectively done by Messrs. McWade and White. Vernona Jarbeau was "English, you know"—she was decidedly Frenchy, but that gave piquance, if not naturalism, to Arabella Lane. The ponderous Miss Barrett brought humor toled out in avoirdupois to the part of Eliza. The houses have been large since the opening night, and a good weeks business will be done with Billee Taylor.

* * *

Selections from La Belle Helène, rendered by admirable singers, is the feature of the programme at Koster and Bial's this week. Ella Wesner, Harry LeClair and the acrobatic Herbert Brothers are a few of the clever specialties also engaged.

* * *

The fiftieth performance of The Black Hussar by the McCaull company at Wallack's was given on Monday night. The cooling apparatus keeps the house always comfortable. The audiences continue to be large and enthusiastic.

The Collier Testimonial.

There has not lately been a greater benefit in New York, than that tendered Manager James W. Collier yesterday at the Academy of Music. The length and attractiveness of the programme provided, which was very extensively advertized, was alone sufficient to secure an immense house, while the personal popularity of the beneficiary drew forth a host of volunteers. In the afternoon the house was filled with a fashionable audience, ladies preponderating, for the handsome manager is noted for his gallantry towards the gentler sex. The performance went off admirably, excepting that Lillian Russell, Madame Cottrelly, Messrs. Hopper and Bell did not put in an appearance. N. C. Goodwin played Richard III. in a finished and careful manner, but the audience, which was familiar with him as a comedian, could scarcely restrain laughter while he delivered the well-known lines and accompanied them with the peculiar business which tradition attaches to the character of Richard. Frazer Coulter was an acceptable Richmond. In the evening the Academy was crowded, and each feature was warmly appreciated. The exact amount of the net receipts it was impossible to ascertain, but there can be no doubt that the manager will receive a handsome pile. He has the best wishes of hundreds of professional brethren and friends for the complete enjoyment of his approaching European tour.

London Gossip.

LONDON, June 9.

Henry A. Jones and Wilson Barrett are hard at work on the new play which will be produced at the Princess' Theatre at the beginning of the Autumn season. The piece will be in four acts, and will contain scenes of modern English life in the country and London. There will be some very elaborate stage sets, and certain scenes will give full opportunity for the display of that masterly stage management and grouping of crowds which have made the Princess' so famous under Wilson Barrett's management. The chief interest of the play is strongly domestic, with intermingled comedy and pathos. There are about thirty characters in all, and besides the leading roles, which will be played by Wilson Barrett and Miss Eastlake, there are parts for all the prominent members of the Princess' company. It is not improbable that after the production of the play at the Princess' Henry A. Jones will visit New York for its production in America, and also to attend the rehearsals of his new play of Saints and Sinners, which will also see the light in New York next Autumn. Meantime the visitors to the Lights o' London do not show any signs of diminishing in numbers, in spite of a few days of very hot weather—that is, very hot for London. Mr. Cobbe, the genial business manager, is quite lame from either the rheumatism or gout, the latter being quite the fashionable complaint of the Londoner. However, he continues to dispense his amiable attentions as always, and, in spite of many twinges of pain, is always jolly and obliging to his hosts of box-office friends.

The Inventions Exhibition does not seem to deylete the theatrical patronage at the Princess' and elsewhere as did the "Healtheries', last year, a sure sign that the present exhibition is not so big a success as the two former "shows." Herr Edward Strauss' well-known Austrian Band arrived this week from the Continent by the Great Eastern Company's Harwich route, to play at the Inventions Exhibition during the Summer season. The extremely warm weather seems to be the time of all times for music in the open air, and for some two or three Sundays back the music in the parks has received crowded patronage. The National Sunday League at Regent's and Finsbury Parks have opened the ball for Sunday music with great success.

Speaking of music, a grand Sunday-school fête at the Crystal Palace comes off to-morrow under the joint auspices of the Sunday-school Union and the London Sunday-school Choir, which consists of a grand concert at the Crystal Palace by 5,000 selected voices from about two hundred of the Sunday-schools of London and the country, accompanied by the Crystal Palace band and the great organ. The programme includes the "Hallelujah Chorus" from The Messiah, an anthem specially composed for the occasion by D. Davies, the organist of the choir, and other suitable anthems, choral pieces, psalm tunes, etc.

The Crystal Palace has the field quite to itself in the concert line of late. Yesterday occurred the concert of Herbert Reeves, Sims Reeves' son, in the monster Palace concert room, and every chair and standing place was occupied. Herbert Reeves gave an entertainment lasting three hours, at which many well-known singers and instrumentalists took part, and Henry Irving, J.L. Toole and Mr. Terriss assisted. Nettie Carpenter, the clever little violinist who last year took the first prize at the Paris Conservatoire, played a violin obligato to Gounod's air of "Salve Dimora," from Faust. Sims Reeves was delighted with the evidences of his son's popularity with the London public, and gave "The Death of Nelson" with great dramatic effect. Madame Antoinette Sterling sang "The Lost Chord" to tremendous applause. Signor Foli, sang Lady Arthur Hill's new song "The Veteran." Henry Irving gave "The Dream of Eugene Aram," with all his wonted wierd fascination, holding the audience spell-bound to the end. Mr. Terriss gave Mr. Sim's familiar poem "The Lifeboat." Mr. Toole gave his amusing sketch "Trying a Magistrate." Then there were songs by Hope Glenn, Mary Davies and Madame Lensen. Herbert Reeves may well be proud of his initial essay in concert giving.

A few days since an equally aristocratic entertainment was given at Grosvenor House in aid of the London Society for the Prevention of Cruelty to Children, under the immediate permission and patronage of the Duke and Duchess of Westminster. Among the audience were the Duchess of Teck, the Duchess of Mecklenburgh-Strelitz, Lady Ellis, Lady George Hamilton, Lady Holland, Viscountess Midleton, the Baroness Burdette-Coutts, Lady Norton and Lady Augusta Poulett. At this entertainment in behalf of a most laudable charity, some thirty members of Henry Leslie's choir rendered very effectively, several part-songs among them being the "Lullaby of Life," "The Silent Land" and "Sweet and Low." Madame Albani and the choir, gave Mendelssohn's hymn "Hear my Prayer" with great power, the solo portion by Madame Albani being done with rare vocalism. Mr. Maas sang delightfully "It Came with the Merry May Love" and "She Wore a Wreath of Roses" was sweetly sung by Anna Williams. Wilson Barrett gave his favorite and always popular recitation "Gone with a Handsomer Man." George Grossmith, gave a humorous musical sketch and did Mr. Corney Grain, which latter concluded a very profitable entertainment.

To descend to music of a more plebeian though equally popular character, the Mohawk Minstrels, always a feature of North London, are delighting the patrons of the Elephant and Castle Theatre for a three weeks' season prior to their Summer provincial tour. Among the audience at the Elephant and Castle Theatre on the first night there of the Mohawk Minstrels I noticed Mr. William Sapte, Jr., one of London's rising journalists, who seemed much amused and was laughing as heartily as the London public is now laughing over his sparkling little book of rhymes called "Latter-day Legends; or, Running Romances," published by Samuel French, who arranges shortly for its production in America. Many of these rhymes have been read before in the various London papers and magazines, such as *Truth*, *The Cornhill Magazine*, *London Society*, etc., etc. Mr. Stapte's ironical "Romances," have a "Bab Ballad" flavor, and yet are entirely original in treatment and subjects.

As I speak of books I see before me Austin Brereton's "Dramatic Notes," a stage year-book, in which the prominent theatrical events are agreeably recorded, from 1883 up to the first of 1885. The book is illustrated with portraits generally of excellent likeness to the originals. Never has Mr. Brereton prepared a more acceptable book to the members of the dramatic and literary professions, and its low price of two shillings make it within the reach of all who are interested in the stage annals.

But of all books, or rather of novels solely, not one has achieved greater success than "The House on the Marsh," Florence Warden's small novel. Everybody, both in England and in America, seems to be devouring this powerfully-written book, which proves equally serviceable in making a dramatic version from. The authoress plays in the piece herself, and the Standard Theatre has been crowded to see the play during its temporary run there. Arrangements are being made to produce the play for a longer period at some West End theatre. Miss Warden is a young lady almost a novice with her pen, and she deserves great praise for her labors both on the stage and with her pen, for she has certainly given the stage a drama of more than average merit.

I began with musical matters, and as I conclude Sir Julius Benedict is being buried at Kensal Green Cemetery, and London loses one of its most noted musical directors and composers. His opera of the Lily of Killarney, was sung only a few weeks since by the Carl Rosa Opera Company at Drury Lane Theatre, therefore, it seems eminently fitting that this theatre should give Lady Benedict a benefit which takes place there the 23d of this month. Lady Benedict has been left with only a scanty maintenance, and at the benefit Mr. Sims Reeves, Mr. Irving and others will give their services. A. W.

The Actors' Fund.

Assistant-Secretary Baker has been in correspondence during the past week with Eugene Tompkins of Boston in reference to the case of J. T. Fanning who was arrested in Boston last week for vagrancy, and who was described as an actor. This man, Mr. Baker says, has been playing in Uncle Tom companies for many years. The case is being investigated.

In the case of Ada Stanwood, who was taken ill in Fort Worth and was compelled to leave the variety combination with which she was travelling, the Fund voted the necessary amount to bring her back to her family in Brooklyn. But the people in Fort Worth to whom she became indebted when she was helpless decline to allow her to come North until she pays them. This she cannot do, so she telegraphed to the Fund asking them to retain the money as she was compelled to remain there until she earned enough to cancel her obligations. Her parents are very poor, and the girl is still in bad health. Thus her case remains *in statu quo*.

Captain Brown, of Salt Lake city, has remitted to the Fund nine dollars of the money which was expended upon the interment of his niece, Maude Stuart.

Effie Johns, an actress, who died in Chicago on June 8, was buried at the expense of the Fund, under the direction of Manager McConnell, of Chicago.

Manager H. W. Morgan, of the Theatre Comique, Fort Worth, has notified the Secretary that he will hold a benefit for the Fund on the first suitable occasion that offers.

H. E. Johnson, an old-time actor, who died last week at 130 West Houston street, was interred by the Fund.

There will be a meeting of the Executive Committee to-day (Thursday) at twelve o'clock.

Among those enrolled as members during the past week are Annie Douglas, Joseph J. Levy, Horace Wall, Carrie Turner, Charles Williams, Alexander B. Campbell, Samuel B. Villa, Dora Stuart, Harry Clifford, Francis J. Durkin, J. W. Harkridge, George T. Wigan, Leonard J. Silver, Harry O'Rorke, Joseph Ammermann, George Church, Thomas Gosler, T. W. Fitzgerald, John Vogel, Imre and Bolossy Kiralfy.

Two actors who arrived from England on Saturday state that it is necessary to book seats two weeks in advance to see The Mikado in London, and they consider it the best of all Gilbert and Sullivan's works.

Professional Doings.

—George Loesch has gone back to Boston.

—Manager Frank Gray, of Memphis, is in this city.

—Edward Morris will play in the revival of Evangeline.

—Effie Ellsler is enjoying the delights of Long Branch.

—Mr. and Mrs. Osmond Tearle sailed for England yesterday.

—Mattie Anderson (Mrs. Fred Frear) has joined the Adonis cast.

—J. M. Morton has written a play for Dora Wiley and Richard Golden.

—Arthur Forrest will probably be leading man with Rhea next season.

—Louise Balfe has a new play, Marta, in which she will star next year.

—Emil Rosenbaum will manage the McIntyre and Heath Minstrels next season.

—Marc Klaw has alliteratively named his star, Effie Ellsler, the Fireside Favorite.

—Managers Nixon and Zimmerman, of Philadelphia, are going to Europe in July.

—A large number of professionals attended the funeral of Mrs. George Thatcher on Sunday.

—William Whitford, of the Lizzie Evans company, has gone to Cincinnati for the Summer.

—Stuart Harold and Joseph Nichol left the Corrinne company in Boston on Saturday night.

—The wife of James Taylor, the comic vocalist, will appear in a Dutch dialect play next season.

—C. Harrie Hopper has written a song, entitled "When the Moon's Behind the Clouds."

—John T. Raymond and Manager Palmer are considering the purchase of Charles Coote's new play.

—Z. M. Benton will manage Louise Sylvester next season in a new play, called A Hot Time.

—William Lawrence, formerly with McCaull as treasurer, is seriously ill at his home in the city.

—Eugenia Maynard has left the Casino. She claims to have been badly treated by the management.

—Thomas Conyers has closed the season of his Eviction company until the regular theatrical year begins.

—Cyril Scott reports that his company played East Lynne at Newark last week to very fair business.

—Pauline Markham and her husband, Randolph Murray, are in the city. They will go to the country in a few days.

—George Kennington has been engaged as assistant business and stage manager of the Only a Woman's Heart company.

—Charles H. Hicks says he has abandoned all idea of taking a company on the road playing the Madison Square repertoire.

—Adelaine Stanhope is playing the matinees for Maude Granger this week at New Haven to allow the latter star to rest.

—Leslie Gossin says that he played but ten weeks in the season just closed; but he had provided for the proverbial rainy day.

—Jacob Rosenthal has been engaged by Bartley Campbell as press agent for the Fourteenth Street Theatre. A good selection.

—Sealed Instructions will play four weeks in and around New York, at the Grand Opera House, Niblo's, Brooklyn and other places next season.

—Will J. Duffy has not yet engaged for next season. He is an active and capable man, either in advance, as treasurer or business manager.

—The courts have decided that Nat Goodwin must pay his ex-musical conductor, J. J. Eller, several hundred dollars in back salary and costs of suit.

—Fred. McCloy was asked by Sydney Rosenfeld to book time for the latter's opera company playing The Black Hussar and The Mikado; but he declined.

—Eustis' Burlesque company opened at Worcester, Mass., on Monday. It will go thence to Providence, Boston, Cleveland, Milwaukee and Chicago.

—Charles Shroeder, of the Fifth Avenue, and Thomas Maguire, late of the Fourteenth Street Theatre, will visit San Francisco this Summer for their vacation.

—Owing to some misunderstanding, the Esmeralda company cancelled its date for the present week at Albany on Saturday night. The company will rest for the week.

—Ford and Wallace closed their season of English opera at the Fifth Avenue Theatre on Saturday night. It would have been prolonged had cool nights continued.

—Doré Davidson is negotiating with J. B. Dickson to manage him in his new play, Lost, next season. Mr. Davidson will introduce his patented avalanche scene in the play.

—John A. Mackay's friends were much surprised on meeting him last Saturday to find his golden tresses gone. He has been playing Richmond to Nat Goodwin's Richard.

—Louise Balfe has entered into a five years' starring contract with Havlin and Erlanger. They have every confidence in making her a brilliant success on the road.

—Vincennes, Ind., is to have a new opera house on the site of the one lately burned down. It will be finished about Oct. 25. George A. Dickson, of Indianapolis, will manage.

—James Roach is seldom seen around his old haunts now. He informed a reporter yesterday that he has given up argumentation and now secretes himself in his study writing plays and burning midnight oil.

—Harry Brown has determined that his burlesque organization shall be a permanent affair, and is devoting the entire Summer, with George W. June, to insuring its effectiveness. It is probable that he will, for the future, appear only in this class of piece, as he thinks that in a very short time there will be room for a permanent travesty and burlesque theatre in the city. Thirty-five people will be carried, and the scenery, costumes and properties will be of the best. Manager Hill has booked the company for two weeks at Christmas for his Columbia Theatre, Chicago. Equally desirable time has been secured in other leading cities. The opening will take place in Philadelphia on Sept. 7. In addition to The Field of the Cloth of Gold, Ixion and other burlesques, negotiations are pending for the latest English burlesque successes.

—Harry Knight and Annie Mitchell are spending their vacation at Old Orchard Beach.

—Fred. W. Peters has been engaged for next season by J. M. Hill to support Margaret Mather.

—Charles J. Bell has cast his lot for next season with Colonel Sinn's Alone in London company.

—Cyril Searle is booking for a position as leading man in some good company. He is summering at Montreal.

—Frederick Mann, late of the Hanlon Voyage En Suisse company, has closed for juveniles with George C. Miln.

—Lillian Billings is rusticating at Buque Point. She has been engaged to play juvenile lead with Mr. Miln next season.

—Manager W. H. Smith is now at the Sinclair House booking attractions for his popular and successful Standard Theatre, St. Louis.

—Pauline Markham will star in The Princess Wanda and another new play next season. F. H. Winnett has her managerial interests in charge.

—Funke's Opera House at Lincoln, Neb., has been entirely remodelled. Attractions are wanted there for Fair week, which begins Sept. 11.

—Walter Bentley is not engaged by George C. Miln as leading man, but is offered by his special agent to alternate Othello and Iago, Damon and Pythias, etc., his name to be starred under that of Miln.

—Fred. G. Maeder has disposed of his interest in Carrie Swain to Frank L. Gardner, and is engaged upon a new play for the Dalys, to alternate with Vacation. He has also written a new farcical comedy of the Rag Baby order, besides two dramas.

—A Brave Woman, with James M. Hardie and Sara Von Leer as stars, will be prominent among next season's attractions. Mr. Hardie has already booked time in a number of the best theatres throughout the country. The play was a success in Brooklyn.

—Edward Kendall left New York for the Indian Territory last night to secure twenty-five Indians for Frank P. Stone. He intends taking them to Europe on a two years' contract with Happy Jack Sutton. He returns July 3 and sails for London on the 4th.

—The costumer, Mr. Hawthorne, of 896 Broadway, has special facilities for turning out the best quality of stage garments. He has high recommendation in the fact that the dresses for Lawrence Barrett's finest productions were designed and manufactured at his establishment.

—Manager Thomas F. Boyd has charge of the Nebraska Circuit, which includes the theatres in Omaha, Lincoln, Plattsmouth, Hastings, Grand Island and York. Excellent dates are offered at all these houses, which are located in paying cities and towns. Mr. Boyd's headquarters are at his own theatre in Omaha.

—Messrs Appleton and Randolph have organized a burlesque company, having obtained control of William Austin's Novelty Burlesque company. They intend to present next season a travestie of The Mikado, Gilbert and Sullivan's latest success. They have secured a number of excellent specialists, and they propose to introduce many real novelties.

—The Society for the Prevention of Cruelty to Children have notified Mrs. E. L. Fernandez, who has been commissioned to engage the children needed in the productions of Clio at Niblo's Garden and the Comedy of Errors at the Star, to appear before Superintendent Jenkins at the Society's Rooms in East Twenty-third street this (Thursday) afternoon at five o'clock.

—John S. Murphy will open his season on August 31. He will play Kerry Gow, Shaun Rhue and Help. His brother has hitherto played the latter piece. He is in demand by local managers, having played thirty-eight weeks. Louise Raymond, Eva Burrill and Harry Sinclair have been engaged to support him, and Manager Joyce, so long with Joseph Murphy, will direct the tour. The time is booked up to Jan. 1.

—Charley Rice will take a benefit at the Bijou Opera House on Wednesday afternoon, July 1. Patience will be given with a cast including Marie Jansen, Alice Barnett, Vernona Jarbeau, Ethel Claire Carrie Behr, Digby Bell, Henry Dixey, J. T. McWade, Harrie Hilliard, G. A. Schiller and William White. Lillian Russell will sing and Gustave Kerker and E. E. Rice conduct the orchestra. One act of The Mascotte will be given by Emma Carson, Pauline Hall, George Schiller, Henry Dixey and E. H. Aiken.

—There seems still to be a difference of opinion as to who will run the Topeka Grand Opera House. The rival factions are issuing warnings and notifications for each others' benefit. Messrs. Herron, Gavit, Kendall and Knox claim to be owners of the lots on which the buildings stands, while Messrs. Crawford and Updergraff press a similar claim in their own behalf. Herron & Co. state that Crawford & Co. are not authorized to make contracts for the theatre; while Crawford & Co. with equal emphasis, assert that they will not be responsible for contracts made by Herron & Co. The muddle is slightly confusing.

—Emil Rosenbaum, manager of McIntyre and Heath's Minstrels is very busy at present completing his company and perfecting the general arrangements appertaining to the organization, which is to be one of the largest going on the road this season. He has already secured some very novel and original acts. Among the artists engaged are McIntyre and Heath, the Clipper Quartette, Delhauer and Geyer, Lou Benedict, DeWitt and Kernan, Braham Brothers, Barlow Brothers, Harry Armstrong and Mackey and Hughes. All of the larger cities of the country will be visited during the season, the company opening early in August. George H. Lennox will be the advance agent.

—Among those present at the wedding of Henry Weaver Jr. to Stella Boniface at Trinity Church on Sunday afternoon were, Madame Ponisi, J. W. Collier, Mary Maddern, Frank Colter, James Carhart, Louise Eldridge, Alfred Canby, George Conway, Murry Woods, Ruth Cowles, R. E. Stevens, Colonel T. Alston Brown, Lewis Baker, Nannie Egberts, Jerry Lant, Horace McVicker, Katie Baker, Charles Wilkinson and wife, Henry Donnelly, Mr. and Mrs. Harry Pierson, Mrs. Thomas Donnelly and daughters, and many other friends of the bride and bridegroom. The ceremony was performed by the Rev. Joseph W. Hill, and John Boniface was best man. George Boniface, Sr. and H. A. Weaver, Sr. gave away their son and daughter.

The Giddy Gusher.

I've been looking over a lot of old pictures, and after many a laugh at some of them and many a tear over many of them, I put the batch away and suddenly think with dismay, Why, there's that Gusher—that constantly-recurring Gusher—it's got to be written directly, and here I have nothing to write about, Well, let's you and I look over the pictures. They embrace everybody good, bad and indifferent, I believe, living and dead. It's a tremendous collection. One thousand of them will be sent off on Thursday to join a couple of thousand in my Connecticut homestead. They are getting too numerous for a farmer's quarters.

* * *

There's a gentleman named Fries in St. Louis who has a collection of thousands; but his are wholly theatrical. My gallery is lighted up by several bishops, a couple of murderers, poets unnumbered, Calcraft, the hangman; Florence Nightingale and Mrs. Humphries, who poisoned her husband, four step-sons and a vindictive mother-in-law.

Diversity has a charm, especially when it takes a pictorial form; therefore, I think I lay over my good friend, Mr. Fries. But we do not clash, but interchange civilities in the shape of photos that intimate how great minds can pursue the same ends without enmity or uncharitableness.

* * *

You remark I have a great number of fighting men. Well, I always did respect a man who could take care of himself with his fists. I like muscle, and there's a lot of it in this batch of pictures. Big Tom Hyer, with big fists and little head. Big John Morrissey, with a big head and broken nose. Tom King, a tremendous man, living in first-rate shape at this time, just out of London, and John Heenan, way up six feet four, and badly proportioned for a fighter, being too slim in the hips. Catch on to this square-faced, broad-shouldered, stalwart limbed lad, as good a man as ever tied his colors to a post. There is determination in that mug and endurance and strength in every inch of that deep chest; but behind that fighting face there laid at the time that little photo was taken a world of creditable ambition, and that ambition lifted Ed. Price over the ropes of a twenty-foot ring into the arena of a court room, and not as the usual short speech maker—"not guilty," but as counsel for the defence. Ned has made money as a lawyer, and would no doubt destroy this picture of him in position if he got hold of it.

* * *

This is a meek little man isn't he? His name was Marion—Professor he called himself and he was a balloonist. Talk of fighters! For a rough tussle this man laid over Billy Mulligan. I saw him one day in Troy make an unsuccessful attempt at an ascension. It was the 4th of July and we were a large party on the roof of the American House. Marion was advertized to ascend from an enclosed lot next door—a big crowd assembled. The ropes were cut and Mr. Balloon went up as high as the hotel on which we were standing, struck on a corner of it—tore a hole in the belly of the beast and swung round and began to roll across the roof. Great Scott! what a stampede every one made for the scuttle. It was stand not on the order of going but every one left at once and jumped down that scuttle no matter where they landed. THE GUSHER was little and she jumped behind a chimney and laid as flat as a pancake; a stream of gas—a lot of rope and poor little Marion streaked across her and she escaped without a scratch, while the Jacobs Oil of the period was in great demand by the rest of the sightseers, and sprained ankles and barked shins were quite fashionable and much worn for several weeks.

* * *

That night Trojan sports and Mount Ida students got together and scored the aeronaut for the failure. Down in the bar of the American the war began. Someone opened the door, and, Marion being a small man, was easily chucked out. In the dark street, as I came up from the theatre, stood the swarthy little man yelling:

"Twenty against one; but come cut, or let me in, and you shall see."

It seemed a shame to deny him what he wanted, being so small, and I cheerfully took him in the side door with a latch key, showed him the door to the bar, and stood on the stair case and acted as referee, bottle-holder and umpire. Little Mr. Marion opened the ball. Most of the party were looking toward the door when the last defiance reached them. The first they knew he seized a heavy oak chair, broke it with one crash, and helped himself to the big, stout side piece that was at once front leg and part of the fore arm. Oh! wasn't that a lively scrapping match! Ten sweet, powerful minutes and Jimmy Fresh was trying to put back his front teeth, and Johnny Previous was looking for an inch of ear. It was a truly beautiful scrimmage, and I put Marion plum up with the high-water mark men. He belongs in the Morrissey-Sayers-Heenan-Sullivan gang. I don't mean John L., but his plucky little predecessor, Yankee Sullivan. He was a fighter, and a nasty one, too. Morrissey told me one day a hundred things of that wicked pug. Yankee Sullivan enjoyed fight. He wanted his man mad, and he would use the foulest language as he faced an opponent, spit at him and insult him in every way; jump, get in a blow, and fall to avoid the return. He has made as many as twenty such falls in a round, and must have had the wind of a pair of bellows to get through such a gymnastic feat.

* * *

This is a dignified-looking young man you say. If I told you he was a theological student at the time it was taken, and that since he had been a successful laborer in the vineyard of the Lord, you would think his phiz bore out the ghost-story. He was a neat young man who lived near me when I was a girl, and I cut his precious head open once with half a brick when he was impertinent, and I about ten years old. He survived the brick and lived to court a young woman, to want to marry her, to be opposed by his mother, who refused to sell her farm for him, or give it to him, I forget which; but at all events she enraged him, and he got up one night and brained the poor old woman with a hatchet; and when his young sister lying beside her wakened, he killed her also, set fire to the house and went off for help. But the old homestead refused to burn and protect its new owner, and so the crime was discovered and Connecticut very properly hung Mr. Starkweather a few years ago after he had confessed all his crimes, even to going to school with me.

* * *

After Teddy Solomon I claim this weak, kind, little man as being the greatest success among women. His body doesn't amount to much, you see, but he has a Byronical head. The picture is rather dim as it is a photo from a daguerreotype. That was John Maffitt, a Methodist revival preacher, who infested the Eastern States fifty years ago. I never met an old Yankee lady who was not enthusiastic over John. He resembled a little English actor who was once here one named Jawbone Howe. He had a pleasant voice and sang "Come Rest on this Bosom" in the pulpit as an invitation from the Lord—he acting as proxy. A good many of 'em rested and liked it very much judging from the old ladies eyes as they speak of him now. John had a gorgeous time till, like young Starkweather, he got found out.

* * *

This is a benevolent farmer-like looking man—quite a humorous face—hasn't he? And he's not devoid of humor, for you see he has written in the corner beneath "Calcraft. All orders promptly executed." He was the great English hangman. Here are a batch of old timers. This smiling, stout woman with lots of waved hair at the sides of her head winged out in the fashion of her day was Mrs. William Wheatleigh. This one of the same build was Mary Gannon. The Western Sisters—actresses. The Carey Sisters—poetesses. You stop and look at that face.

* * *

That's another Connecticut product, and that's a photo from a dagurreotype. That was Horace Wells, who first applied chloroform to dental purposes. He got off his head, came down here to New York on some business connected with his ideas of anæsthetics, and was arrested for spoiling women's dresses by vitriol throwing. In the Tombs he had a bottle of chloroform, and he suicided with its aid. His large, pallid face denotes unsettled effects in nis head even at that date. Here's Mrs. Lander in a Camille costume. Observe that lace Berthè simple but touching. Honiton lace Berthè; Valenciennes lace sleeves; veil of Llama lace and a little Brussels on the front of the dress. Nothing like a pleasant variety when you begin to put lace on. This is a picture of Laura Keene when she first touched these shores in '51. I sent the old daguerrotype to my St. Louis friend. He had it photographed and sent me a copy along with Mrs. Lander's and this funny one of Patti. Patti at eight, when she was round concertizing with her sister, Amalia Strakosch, and Mitka Hausa, a violinist. She looked then as she looks now—little and dark, but rather older than at present. It's funny how ancient children look sometimes. Here's a picture of Fanny Davenport, four years old, sitting on her mother's lap. Mrs. Davenport wears a sunny smile, but, bless you, Fanny was already worrying about her leading man for her first starring season. There's no smile on her fat face. Prospective Loris's were already giving her anxiety.

* * *

That's a sweet countenance isn't it? That's Mrs. ——; we won't print her name. She was a beautiful girl twenty-five years ago, and, with an enormous fortune, was left an orphan. She married a most amiable man, one of those plausible Christian parties who are always getting trusted with the widow's mite and running away with it. He managed his wife's estate for five years, squandered lots of it and left her with one son. She devoted her entire life to that son. He beggared her by his extravagances and his crimes. She hushed up one affair with $20,000; she bought his safety over and over again. Three years ago, when her fortune was gone, he turned burglar, was injured on one of his evening excursions into banks and died of a lung trouble, growing out of a pistol shot received from an officer who caught him. In the hospital ward of the Trenton Prison, serving out a sentence of fifteen years, Mrs. —— found her only son, and saw him die. Since then she has lived on an upper floor of a tenement house, refusing to see a soul, earning her living by copying law papers, opening her door just far enough to let a neighbor's boy hand in her work and her food. She will be found dead some day and then will be the end.

* * *

Some women have great determination, but whatever happened to me I could not live alone. Here's a pretty, girlish-faced thing—that's a copy of a daguerrotype taken in '43—those were bridal robes, and I suppose when that young lady faced the camera in that gown she was as desperate as any woman about to commit suicide. She had been engaged for some years to a desirable young man—so desirable that another young woman took him the very day he was to have married this young lady of the picture. She had her guests assembled, the wedding feast spread, and this gown on. No bridegroom came, but instead a dreadful letter telling Miss —— she was forsaken on her bridal day. The guests staid and eat the baked meats, and Miss ——, in good spirits, went to a little daguerrotype shop in the neighborhood and had this picture taken. Then she came back, took to her bed, and never got up from that day to this. "Colts turned horses, horses turned grey, Father and grandfather passed away," but she's laid abed since her wedding day. There she is up in a farm-house in a pleasant country town which has grown to be a city. There's plenty of money to take care of her, and one servant minds the old lady. She was twenty-four when she went to bed—she's sixty-six today and hasn't got up yet. Sometimes she won't speak for a month. No human hand has touched her in all that time. She has a sort of shelf built over the head of her bed; she sits on that till her bed is changed, and then falls off into bed again.

* * *

Good God! I want human hands about me even after I am dead.

One day for me the sturdy spade
Shall ply its trade.
One day it's mate, the shovel, perform its task,
And when these first last friends of man have made,
The narrow bed in which my form is laid,
Oh! Mother Earth, one boon of thee I ask,
Send up from out my breast some lovely flowers
Whose far pervading perfume shall allure,
And in the bondage of those dreadful hours,
The blessed touch of human hands secure.

Having dropped into obituary poetry like Brother Childs I feel as if I'd done enough for one day. We'll close the picture gallery, though I had 2,600 more to tell you about.

Your GIDDY GUSHER.

Mr. Hewitt Explains.

H. S. Hewitt called at the office of THE MIRROR yesterday and made the following statement, which requires no further introduction, as it explains itself sufficiently:

"In an interview which one of your representatives had with Mr. Dixey last week, a report of which was printed in last week's MIRROR, Mr. Dixey claims that he orginated the title of my song, 'It's English, You Know.' Such a statement was printed a week or more ago in the New York *Times*, and the writer of it when questioned by me gave Messrs. Rice and Dixey as his authorities for making it. The matter was brought to Mr. Rice's attention in the corridor of the new Court House by my lawyer, D. F. Ayres, and myself, and Mr. Rice said that he had never attempted to deny that the title was originally mine, and so far as he knew no such denial had ever been made by Mr. Dixey.

"The *Times*, when advised by my lawyer that this and similar statements were untrue, promptly and courteously printed a report of the case, embodying a satisfactory retraction. And now here is the same old falsehood again, embellished with details supplied by Mr. Dixey's futile and untrained imagination. Mr. Dixey distinctly tells your reporter that he gave me this subject, and that when I wrote the verses (there were five originally) he paid me liberally—that is to say, he gave me $100. To which my answer is this: If Mr. Dixey persists in representing that the $100 was paid for the five verses and the verses alone, and that he never bought the copyrighted title from me, it follows as a matter of course that the title is still mine. That the title was originally mine, I have abundant and unanswerable proof. If Mr. Dixey's understanding of the contract between us is that he paid me for the verses and not for the title, then I shall send him a bill for that title, and out of his own mouth I shall be able to enforce payment.

"I first used the title 'It's English, You Know' in a letter to the Philadelphia *Press* which I wrote from Richfield Springs in July, 1884. I wrote the song under that title early in December and read it to several people, including Mr. August Brentano, before Mr. Rice or Dixey ever heard of its existence. Before I let the song go out of my hands I sent a printed title page to the Librarian of Congress and before the song was sung the copyright was in my possession. When Mr. Dixey had sung the song about a month I told him that I had offers for the song, notably one from Mr. Pastor, and that I should enjoin him from singing it, if I was not paid. He finally agreed to pay any price for it and I assigned my copyright to him endorsing the transfer on the back of the notice of copyright received by me from Washington. It the title was really Mr. Dixey's this is probably the first case on record in which a man was forced to buy his own goods.

"It would seem wise for Mr. Dixey to hold an intelligent consultation with Mr. Rice hereafter before indulging in dangerous statements, so that such conflicting assertions as they have made concerning the origination of this title may be provided against."

Professional Doings.

—Owen Westford returned to the city on Monday.

—Mattie Deane has signed with Robert Graham.

—Donald Robertson has returned from San Francisco.

—Emily Kean is in negotiation with several managers.

—Mollie Fuller returned to New York on Monday, alone.

—Clara Otis has been engaged by J. H. Farrell for his Funny Valentine.

—Digby Bell is attending all the baseball matches at the Polo Grounds.

—Ada Stanhope (Mrs. Gus Bothner) will spend her Summer in Europe.

—Eugenie Nicholson goes to Atlantic City with the Morton Opera company.

—Warren and Vincent have engaged Ralph C. Varian as their business representative.

—W. H. Compton will remain with the Madison Square management next season.

—J. H. Alliger has been engaged by Oliver Byron as business manager for next season.

—Frances Bishop is resting after her starring season at the Huntley House, Mamaroneck.

—Manager Donnelly states that his benefit was entirely satisfactory from every point of view.

—William Black, lately with Boucicault, is attending to business for the Rhea management.

—Manager Shelby, of Chicago, has made overtures to Maude Granger to star her next season.

—S. S. Block, late with the Roland Reed company, has already several offers for next season.

—Paul Arthur played Lord Allcash on short notice at the Fifth Avenue Theatre last Saturday night.

—George Gaston has been engaged by Koster and Bial to manage their stage and produce burlesques.

—Augustin Neuville has been engaged as treasurer of Friday's Summer Pavilion Theatre in Brooklyn.

—W. J. Florence has just arranged to play a season of three weeks in San Francisco, beginning Feb. 1, 1886.

—George A. Blumenthal is gone to Greenwich, Ct., for the Summer, having closed his Esmeralda company.

—Joseph Arthur is designing the eccentric printing and lithographic work for Sanger's enterprises next season.

—Louise Pomeroy will star next season in the legitimate, playing Twelfth Night, As You Like It and other pieces.

—James H. Dyer, who was with the Bunch of Keys last season, has signed with Manager Tompkins for the Rag Baby.

—Helen Lenoir, instead of coming to America as expected, has sailed for Australia to produce The Mikado there.

—P. H. O'Conor has returned from Boston and is re engaged for next season at the Fifth Avenue Theatre by John Stetson.

—W. R. Fish has designed a handsome souvenir for the 300th performance of Adonis, which will be celebrated to-night.

—Kathryn Kidder is spending her vacation with her parents in Chicago. She will play Wanda in Nordeck next season.

—Jennie Hughes, who is now resident at Providence, is in the city for a few days, visiting. She looks as buxom as ever.

—Marie Hilforde created a favorable impression in Newark last week by her performance of Barbara Hare in East Lynne.

—Edgar Davenport is in the city for a few days, consulting an oculist about his eyesight. He will return to Canton, Pa., this week.

—On July 2 Robert Graham will open his season at Marlborough, Mass., afterwards playing Boston, Worcester and Providence.

—Messrs. Maubury and Overton arrived from San Francisco on Monday night. They have made 1193 Broadway their headquarters.

—Madame Bolaro leaves for Atlantic City Saturday to fulfill her two weeks' starring engagement. La Perichole is to be the opening bill.

—The Private Tutor will be played next week at Bigelow's Garden, Worcester, Mass. This is Earl E. Dawn's version of The Secretary.

—Lillian Spencer will commence her season at the Grand Opera House, Brooklyn, on Sept. 14. Sheridan Corbyn is booking her time.

—Sydney Drew goes with the rest of the Drew family to their country place at Pleasure Bay. He is engaged for In His Power next season.

—Eugene Nice has left the profession and will leave for California on Saturday. He intends returning to his original profession of painting.

—Rev. J. B. Alliger, the father of James H. Alliger, who has been with the Chanfraus the past seven years, died at his residence in this city last week.

—Frank Uffner is in the city and is busy with a scheme which he intends carrying out in Australia. He has made an offer to J. H. Mark to join him.

—Fanny Davenport brought two valuable deerhounds back from San Francisco, where they had been presented to her during her recent engagement.

—Lester and Williams are busy with preparations for their season with A. [illegible] in which Jennie Yeamans (Mrs. Lester) is the bright particular star.

—Marie Hilforde intended to have gone to the country ere this, but she remains in the city negotiating with a couple of managers from whom she has offers.

—Roland Reed was only induced to sing in comic opera by an offer of $500 a week. If Rosenfeld produces The Black Hussar, Reed will appear in it as Piffkow.

—While Francis Wilson was in Chicago recently the expressive powers of his legs was made the subject of an exhaustive article by the humorous Eugene Field.

—Alfred H. Hastings, who has been unable to attend to his profession for nine months owing to a broken leg, is now completely recovered and able to get around.

—Gerald Eyre made such a hit in The Jilt that Dion Boucicault induced him to go to Australia, after which he is engaged for Boucicault's next English season.

—Jacques Kruger returned to Ocean Spray on Monday. Both he and his friend, Eugene Canfield, won a large sum on R. E. J. Miles' horse, Joe Cotton, on Saturday last.

—Manager Frank L. Gardner has specially engaged Sadie Martinot to support Janish next season. She will have a good comedy part in Sardou's new play and be made a feature.

—Henry Hunt, lately with the McCaull and Carleton Opera companies, having been admitted to the New York Bar abandons the profession in order to practice in the city.

—Frank Mayo, after the fatigues of a forty-weeks' season, has gone to his Pennsylvania home, Crockett Lodge, for rest and recreation. Nordeck will be his attraction next season.

—Milton Nobles announces that he has re-engaged Frank E. Aiken as his leading man for next season. They have become reconciled, and renewed their old-time friendship.

—Sheridan Corbyn, manager of Mayo, will remain in New York until the negotiations now pending for the production of Nordeck at the Lyceum Theatre in this city are completed.

—Francis Wilson arrived in the city early on Monday morning to attend a dress rehearsal of Nanon. Each evening this week there will be a full dress rehearsal at the Standard Theatre.

—John G. Wilson, co-author with Frank Mayo of Nordeck, sailed on the *Gallia* for England last Saturday. He goes to answer to a cable with reference to Nordeck's production in London.

—Maude Valerie White, sister of Pauline Hall, and composer of many ballads, has written one called "Loving and True," which Florence Bemister sings each night in Adonis with good effect.

—Mr. Palmer has offered to extend E. H. Sothern's engagement for the entire Summer at the Madison Square. He expects, however, to take part in the production of A Moral Crime at Chicago.

—Robert Griffin Morris is completing a new play in which he has written a part for Stanley Macy, a young comedian of whom he thinks highly. The latter made a success in The Kindergarden.

—In A Moral Crime, to be produced at Chicago, J. W. Piggott will play the part of Monsieur Marius, an elderly beau. Madame Dolaro will assume the opposite comedy role of Madame Fontaine.

—The baggage of the Streets of London company was attached for a hotel bill by the sheriff of Bridgeport, Conn., on Saturday. The manager of the party, M. H. Herbert, is said to have disappeared.

—It is now quite evident that Manager Hill intends doing The Mikado, as he has called together a company for to-day. Vera Von Arnheim, Harrie Hilliard and John T. McWade are among those notified.

—There are now seven offices in the city which are the headquarters of about twenty-five out-of-town managers who are here, and who do not now attend to their bookings in front of the Morton House.

—On Saturday afternoon, after the matinee, the McCaull company was rehearsing the Marseilaise, when the man representing the Goddess of Liberty fell and severely hurt himself. A substitute was procured for the evening.

—C. M. Pyke could not arrange for a Summer season at Atlantic City. Manager Morton, of Philadelphia, was the highest bidder. Pyke will take the company to Asbury Park, where he met with success two Summers ago.

—A full-dress rehearsal of Nanon was held on Sunday morning at the Casino, the only absentee being Francis Wilson, who is travelling with the McCaull Opera company. His part was played by the understudy, Harry Standish.

—Gus Williams will make a feature of his new play, Oh, What a Night! next season. Discriminating musicians praise the quality of Mr. Williams' voice; but the comedian does not intend to meddle with opera, comic or otherwise.

—Charles J. Campbell goes to Atlantic City with Morton's Opera company. The season opens on Saturday and he will sing Ange Piton, Piquillo and other roles. Mr. Campbell has just bought a house at Pamrapoo, N. J., for his family.

—Sheridan Corbyn says that Frank Mayo's three weeks' engagement at the Union Square resulted in a little profit. The engagement would have been continued but for a sudden hot wave, when all parties concerned decided that it would be best to close.

—E. M. Gardiner takes The Streets of New York on the road next season, with George C. Boniface starred as Badger. A scene representing Union Square, by Hoyt, will be carried along. Mr. Hoyt promises a very faithful picture of the famous locality.

—Edward Cleary was engaged by Manager J. M. Hill on Saturday for the Margaret Mather company next season at the Union Square Theatre. He will visit his home in Kentucky for a short time prior to opening in A Moral Crime, for which he is also engaged.

—A funny scene was witnessed in front of the Bijou Theatre on Thursday night. For fully an hour a member of the Salvation Army preached under a flowing banner, and no police officer was around. Guying was the order of the day, while Manager McCaull looked on and laughed, saying: "It's no wonder they have bad business with such a competition." The management was furious. Eventually an officer came and arrested the cause of the disturbance.

PROVINCIAL.

BOSTON.

J. F. Burrill's Standard Grand English Opera co. appeared during the week in Fra Diavolo and The Bohemian Girl, and gave very creditable personations of each. The Zerlina and Arline of Tellula Evans were pleasing characterisations, somewhat conventional, possibly, as one of the papers termed them, though I hardly see how they could be little else by such a painstaking artist. I rather like a conventional personation of characters that have been on the stage so long and become so firmly fixed in lines and manners. When nothing can be said excepting that a character is made conventional, adverse criticism becomes puny and childish. Miss Evans has a sweet voice and reserved manner, and, in addition to clear and correct singing, gave an everyday idea of the two heroines that many an artist of greater renown might envy. Miss Evans is the daughter of a well-known physician of San Francisco, who removed there when she was quite small, and is the wife of Manager Burrill. In private life she has as pleasant a personality and as charming an individuality as on the stage, and refinement is manifest in every motion. Fanny Wentworth has done many better things than her Lady Allcash; but she has a soul above buttons and burlesque costumes, with a desire for success in this higher sphere, and I doubt not will do herself credit when she becomes more accustomed to the new sphere. Flora E. Barry's Gypsy Queen was strong and full of color, while she sang her music well. A. J. Hubbard, who, if I remember aright, was in the chorus in the Ideal Opera co., with a speaking part sometimes given him, made quite a hit as Beppo, and as Count Arnheim was also successful. This is one so new to leading business was quite remarkable. His voice had a telling effect in both solo and concerted singing; but somehow he suggested Myron Whitney in "The Heart Bowed Down."

Edward Harrigan and his entire New York co. gave Cordelia's Aspirations at the Boston Museum last week for the first time here. The play impressed me as being a very good comedy, written down to the level of very common people. I was somewhat astonished to find so much that was serious, and indeed pathetic, hobnobbing with the trivial and the coarse. But the old song says, "I'm saddest when I sing;" and it is Thackeray, I think, who depicts the Irish character as composed mainly of sadness underneath the rollicking exterior. As good as the piece is, Mr. Harrigan is even better. I should like to see more of him and Dave Braham and less of the variety business. But it was written for a special field, about which and its wants Mr. Harrigan can give me ninety-nine points out of a possible hundred and then discount me at the end. It seems to me that Mr. Harrigan is as great in his interpretation of his phase of Irish character as Dion Boucicault is in his, besides being much more truthful, honest and straightforward. Annie Yeamans did a fine bit of comedy acting as Cordelia Mulligan, displaying an instinct for artistic comedy in her method, doing the drunken scene especially without a hint of vulgarity or of those variety methods that so many would have utilized, and thus have made the whole scene coarse and vulgar.

The Music Hall popular concerts continue to draw large audiences. A special programme of works by Boston composers was given on the afternoon of 17th, comprising numbers by H. W. Parker, J. K. Paine, G. W. Chadwick, S. B. Schlesinger, Ernst Jonas, B. E. Woolf, Louis Maas, A. Foote, and Ad. Neuendorff himself. It was a fine programme as a whole, and gave excellent satisfaction to the audience. The Moorish Serenade, by Mr. Jonas, was especially applauded, and in response Mr. Neuendorff led the composer from his violoncello to the front of the platform, where he joined the conductor in bowing his acknowledgements. I may remark that Mr. Jonas seems to have the genuine musical gift. He is a regular member of the Globe Theatre orchestra, and, if report speaks true, is engaged on the score of a light opera, which is among the possibilities another season. Mr. Neuendorff's galop of The Pope was a bright and taking affair, and wound up the affair spiritedly. After July 1 the seats will be taken out of the floor of the hall, and promenade concerts be given every evening of the week during July at least.

Sam Lucas and Hopkins' Colored Troubadours gave an interesting concert at Oakland Garden Sunday evening.

The World's Museum, which Manager Lathrop is building on the site of the Boylston Museum, will have four floors of curiosities, thirty thousand square feet of space, an auditorium seating 1,400 people, and a capacity of 7 000 people. Charles F. Richards, already somewhat known in the amusement world, will be the manager. This will be good news to everyone who knows Charley as he is very popular among the boys.

The next season at the Park Theatre will open on August 31 with the production for the first time here of Alone in London, with Cora S. Tanner among the people.

Items: Fanny Rice is at Ocean Spray for the season.—Mrs. Ferry, so long at the ladies' cloak-room at the Globe Theatre, where she is very popular, is at Oakland Garden for the Summer, where she has been appointed cashier at the Oakland cafe.—Thomas Barry is at Massapoag Lake House, Sharon, Mass., for the rest of the Summer. Ditto, Geraldine Ulmer. Ditto, Mr. Ide.—Ad. Neuendorff's popular concert orchestra will take the road under Max Bachert's management after the close of the season at Music Hall.—Manager William Harris and family are at Brant Rock for the Summer.—Treasurer W. F. Gaskill, of the Bijou Theatre, is at Great Head, Winthrop, for the Summer. Great head!—I met Manager Isaac B. Rich at Oakland Garden and asked him if he had yet named his new theatre. "No," said he, "the public have saved me the trouble. They seem to have decided that it shall be the Hollis Street Theatre and I shall drift along with them." Mr. Rich is a wise and shrewd man in many things and this case is not the least of the instances.—I hear from Harry Brown that he will begin his season with the Excelsior Folly co. at the Chestnut Street Theatre, Philadelphia. A very happy idea. An appropriate place to stock up with chestnuts for the season.—Miriam O'Leary sailed for Europe last week.—The Ideals turned out in force Monday night at the opening of Oakland Garden, among those present being ex-Manager Effie H. Ober and her sister, M. W. Whitney, H. C. Barnabee, Herndon Morsell, Lizzie Burton, Carrie Burton and others.—W. H. Fessenden is at Long Pond, Plymouth, for the Summer.

CINCINNATI.

Viewed from either an artistic or financial standpoint, Jennie Calef's engagement past week at Harris' Museum (Robinson's Opera House) was an unqualified success. Miss Calef is a really clever soubrette, whose work here earlier in the season with the Big Four comb. had created a favorable impression, and whose stage work evinces steady improvement. This week: The Two Orphans.

Mahn's Comic Opera co. produced Olivette at the Highland House past week in creditable style, and will remain during the second week with Chimes of Normandy as the programme and Bessie Louise King in the role of Serpolette. Tuesday evening, 23d, in addition to the regular programme, Prof. D. B. Hughes' scenic effort, the Siege of Vicksburg will be presented. Manager Collins has secured the Mexican Band for week of July 13.

Summer Notes: Montgomery Phister's new play, to be produced by Baker and Farron next season, is entitled A Soap Bubble, and John Pettig, scenic artist of Harris' Museum, has been secured to prepare the scenery. The skit elaborates the trials incidental to an exclusively disposed family's efforts to Summer on the roof of their city residence after having given out that they proposed spending the heated term at the seaside.—Manager Fennessy has perfected arrangements whereby this season of '85-86 at Heuck's New Opera House will be inaugurated by McNish, Johnson and Slocum's Minstrels.—Charley Zimmerman, the clever treasurer of the box-office at Heuck's during the past season, will probably go East with Prof. D. B. Hughes, [illegible] exhibition, "The Siege of Vicksburg."—Will Fennessy will stay in the city.—Harry Lewis, it is said, will resume his former position of business manager at the Grand Opera House next season, and it is dollars to cents that with Harry in charge Daniel Webster Clifton's career in the box-office will be suddenly closed.—One of the window lithographs of Kersands' Spectacular Minstrels depicts the cavernous-mouthed Billy with the word "Spectacular" in juxtaposition to the aperture under his nose, and the auditor readily comprehends the force of the adjective when the artist in question makes his opening remark.—Jake Rosenthal has telegraphed one of the local journals from New York that he has been engaged to look after the advertising department of the Fourteenth Street Theatre of that city for Bartley Campbell. The Two Orphans will be given at Havlin's current week with a five-cent gallery tariff by the Wilbur Dramatic comb.—C. W. Vance, for several years with John McCullough, has been engaged by Manager Hayden to look after the stage department for Thomas W. Keene next season.—Manager James E. Fennessy goes to New York during present week.

SAN FRANCISCO.

JUNE 16.

The proprietorship of Messrs. Jay Rial and McKee Rankin was inaugurated at the California Theatre last night by the production of The Pavements of Paris by the cast named in my last letter, under management of Mr. E. D. Price. The house was crowded, as a matter of course, for the public had been fully informed by a splendid system of advertising that the play would be put upon the stage with magnificent surroundings, potential cast, and a strict adherence to details which would give the whole a most enjoyable completeness. This information was accepted as a promise on the part of the management to our people, and to-day it is fulfilled to the letter. Therefore, the California rightfully expects, deserves to be and will be, crowded as long as Pavements of Paris runs. The Clodoche Quadrille, led by Wilson and Cameron, the Flachon of McKee Rankin, the adventuresses of Alma Stuart Stanley, the murder scene and the railroad were some of the most noticeable features of an excellent performance. The recalls were many, and if opening thus auspiciously is an indication of what the future is to the California Theatre, now thoroughly redeemed, Messrs. Rial and Rankin, may be heartily congratulated, for I have seen nothing at this house during the past two years which recall the old-time triumphs so vividly as the victory of last night.

The Fedora season at the Baldwin is done. Two weeks were not enough; our people wanted more, and have signified this desire in a positive way by crowding the house at every performance, and it is a pity the engagement could not have been prolonged a week or two. However, Miss Davenport does no injury to her future here by withdrawing while the interest in her appearance is at its greatest. It will only intensify admiration for her and will ever increase an eagerness to see her again, which already exists in a large degree. I would be pleased if all our professional visitors could return to their Eastern homes with as well-filled purses, and complete satisfaction in a general way, as do Mr. and Mrs. Davenport-Price. We, Us & Co. opened their season last night to a tremendously large and laughable audience. I say the audience was laughable, because it was—for when it stopped smiling at We, Us & Co., some fellow in the middle of the house would snicker right out and start the general laugh all over again. As a matter of fact, the Baldwin audiences have been bowed down to tears so rigidly of late that a performance less funny than We, Us & Co. would experience no difficulty in provoking the most audible smile we possess. This will close the Baldwin season, and that We, Us & Co. will wind it up in a blaze of halo there is no question.

John A. Stevens has thus far, and I trust he may have, no regret in his investment and enterprise of the Grand Opera House. The houses have been good throughout the week of Passion's Slave, which is followed to-night by Her Second Love, after which comes The Stranglers of Paris, then The Trail of Crime, if Thorne's Black Flag does not wave in the meantime. John P. Slocum, the manager, a clever fellow and incessant worker, is making lots of friends among his brother professionals and otherwise, while Treasurer Hooge presides over the box-office in such a manner as to receive the good will of all who come in contact with him.

Barry and Fay are attracting throngs of delighted auditors every night at the Bush Street Theatre, where Treasurer Gottlob has been kept so busily engaged counting coin and big houses he has not yet had an opportunity of witnessing the performance. Irish Aristocracy is a very funny play, and if there is a living being who could hear Mulcahy as he wakens from his boozy stupor and say, "That's a good girl—that's a good girl, and not be thoroughly amused, and show it, that being is devoid of all the good elements of humanity. This week All Crazy, Irish Aristocracy and Dynamiters will devide the time. Denman Thompson, 14th, for two weeks, to be followed by Augustin Daly's co., July 14, opening in Love on Crutches, and producing later on A Night Off, A Country Girl, She Would and She Wouldn't, Dollars and Sense, The Recruiting Officer, and possibly 7-20-8 and The Passing Regiment. It is said that John Russell—the sleepless John—acquired his idea of the dude lithograph for We, Us & Co. from the chin down after Henry Lee, the balance from the head of a celebrated "bum" he saw in Madison Square Park and Union Square.

Items: Manager John P. Slocum, Nick Long, Charles Welles, George Wessells, Charles Overton, Harry Mainhall, Charles Maubury and other professionals, attended the opening of We, Us & Co. last night at the Baldwin.—Late advices from Australia confirm the successes of Genevieve Ward at Adelaide.—Harry B. McDowell, late manager of the Oakland Theatre, has had his late treasurer, George F. Mothersole, arrested on account of a $500 shortage in the latter's accounts. Mr. Mothersole claims the prosecution is vindictiveness owing to his appearance in a civil suit some time ago as witness against the late manager, and was promptly released under bonds furnished by A.C. Deitz, owner of the theatres in Oakland.—The Tivoli co. will appear in Merry War, Pretty Poacher and Magic Flute, pending rehearsals of Robinson Crusoe, which will surely be produced 20th.—M. B. Curtis and wife have arrived and will with exception of the Friscan season spend the Summer in Southern California.—Dion Boucicault and Louise Thorndyke entered into a marriage contract, calling for a celebration of the ceremony within sixty days from its date and was witnessed by a lady well known to society and the profession.—Howard R. Johnson's drama, The Banker's Wife, will be produced in Sacramento this week then brought to Oakland.—Welch and Peasley and George C. Woods are the new arrivals at the Fountain.—Mlle. Cochita, Lolo and Monroe, Naoni and others constitute the long and interesting variety programme offered at Woodward's Saturday and Sunday.—W. N. Kempston succeeds Hiram Hanford as doorkeeper at the Bush. Hiram has received an appointment as special officer on the police force, where he will wear the star with credit, for whatever Hiram does he does well.—The last of the series of concerts by the Orchestral Union, Wednesday, packed the Metropolitan hall full. Louise Elliott, as the solo vocalist, choose La Forza del Destino as her selection, which she rendered in better voice and effect than her friends supposed she could do. Miss Elliott's voice is a pure soprano, of great compass, flexibility and artistic modulation, while she, in presence, is a magnificent specimen of perfect womanhood, her only objectionable feature being that of shingled hair. It grieves me to see a handsome woman, with a perfect figure, attired in exquisite taste, shorn of that additional grace—a head-dress of hair.—V. W. Stechhan, Harry B. McDowell, Howard Russell Johnson, Frank Unger, L. B. Stockwell, Manager Bell Woodward and Adele Waters attended The Pavements of Paris opening last night at the California.—Lizzie Vigareux made her debut Friday evening at the Grand Opera House as Amy Robsart, her own adaptation, to a moderately large audience. Why amateurs debut at the Grand, which is the largest, therefore hardest to fill house here, yet remains mysterious.—Georgia Cayvan came down from Sancelito yesterday to admire the sylph-like proportions of little Willie Mestayer at the Baldwin.—During the visit of the Carleton Opera co. here last Fall, W. T. Carleton borrowed the orchestral parts of The Mascotte from Joseph Krelling, promising to return them upon his arrival East. He has failed to do so up to the present time, notwithstanding the fact that Mr. Krelling has written for them, and McKee Rankin has made similar requests, as the latter introduced Mr. Carleton. The baritone's remissness pisces himself and Mr. Rankin in a position which may be easily rectified by prompt action and the return of the orchestrations.—The Maubury and Overton comb. finished a two weeks' engagement, Saturday, at the California, beginning with A King of Iron and ending with Wages of Sin. The co.'s season is now finished, and the members go hence to New York to prepare for the next campaign, which will be made with the same principals, a new comedy added to their already attractive repertoire, and Mr. Ludlow as business manager.—The Standard is still closed, with nothing definite announced as yet for a reopening, consequently, at the Baldwin lobby can frequently be seen members of the official staff and many of the minstrel boys. One of the latter, Will Bishop, I have traced to a cozy little furnished home on Birch avenue which he has taken, and is presided over by his charming wife, where they are living happily. I know of no section of the country where there is more happiness and less scandal in married life among professionals than right here in San Francisco.—Mrs. William Emmerson has arrived here from Australia. Her coming has been accepted by some of the minstrel's friends as a reconstruction of the Standard Theatre lease.—It is said the Wigwam will be opened and run as a concert hall, similar to the Casino in New York, by a party who has already launched several amusement enterprises here. All of which are now in successful operation and profitable to their respective managers. If this is true Edward Barrett, the present lessee, has the building for a short term only.—From a fire in adjacent property the Bella Union Theatre lost a roof and had a narrow escape from total destruction one evening last week.—Viola Dayan left for Boston last Wednesday, whither she goes for a year's more study before she acts again. Miss Dayan is from one of our best families, of the bluest blood, very pretty and as she goes well introduced she and Boston are not likely to disagree.—With but one exception there is not a theatre in San Francisco where a gentleman can deposit his hat without wiping the floor with it owing to the absence of a little wire rack under each seat unless he checks it outside the auditorium. Friscan theatres are behind those in the interior in this respect.—J. Van Dusen, in advance of Denman Thompson, arrived 11th, and is quietly but industriously working up interest in his star for the forthcoming engagement at the Bush, 15th.—There is nothing at the Tivoli that I enjoy more than the beautiful voice of Louise Leighton, and nothing I regret more, each time I hear her than that she is not a better actress which she might well become by a little study with some such instructeress as Mrs. Mellville-Snyder or Mrs. Thorn.—The orchestral union have secured magnificient apartments in the new Alcazar building of M. H. De Young and Secretary E. L. Clapp is jubilant in consequence.—Miss Adele Water remains among friends in the city a few weeks before going East.—Wilson and Cameron achieved a considerable triumph last night as leaders of the clodosch quadrille in Pavements of Paris.—Nick Long has been retained by Daniel Frohman to play next season in support to Modjeska.—The child part taken by Little Stella May was cordially received and applauded last night in the Pavements of Paris.—The printing of Pavements of Paris, is said by Dunphy the bill poster as well as others, to be the finest ever posted in San Francisco.—Manager Hall and Treasurer Gottlob are congratulating themselves upon their acquisition of Frank Farrell as business manager.—Mrs. Julia Mellville-Snyder has dramatized Amy Robsart and has copyright papers for her work. It is spectacular and historical with four tableaux in six acts and an unusually strong part for a leading lady.—It is said without confirmation that Amberg's Opera co. is booked to appear at the Baldwin next September.—Annie Pixley comes to California next season to play at the Bush Street Theatre.—R. C. White and C. P. DeGarmo are said to be negotiating for a lease of the Tivoli or Fourteenth Street Theatre in Oakland.—Mlle. Aimee at Deitz Opera House and C. B. Bishop at the Coloss um played to large receipts in Oakland last week. Charles and Edward Bert the lessees of the Colosseum which is now billed the Oakland, are its managers also, and will this week put on East Lynne, Octoroon and Streets of New York by their stock co.—While Katie Marchi is a very enjoyable member of the Tivoli co., her popularity would not suffer if she dressed more becomingly.—Mr. and Mrs. W. J. Florence are booked to appear at one of our theatres Feb. 1.—Fanny Davenport, E. H. Price, Joseph Wheelock, W. H. Crompton and Daniel Frohman left yesterday for New York.—Georgia Cayvan remains for a few weeks with friends living at Sancelito, which is the most beautiful place of resort on the bay of San Francisco.—Marcus Henry is home after steering the Lock-Materna concert party around the adjacent cities to wretchedly poor business. The Octoroon performance was repeated Sunday evening at the Baldwin, with some changes in the cast, to an excellent house; Miss Cayvan's second appearance as Zoe.—It is Dion G. Boucicault's greatest ambition to play Hamlet, with his winsome little sister Nina as Ophelia.—It is said The Dutch Courier, by Archie Gunter, will be brought out at the Standard prior to opening the minstrel season in August.—Susie Russell is becoming a favorite with the patrons of the California, where she has been playing in the Wages of Sin. She is the sister of Lillian Russell, between whom there is a striking resemblance. Miss Susie goes East this week. Barrett's Circus, from Colorado, has entered the State and heading toward the Golden Gate.—The Ocean to Ocean Circus was last week attached at Grass Valley, Cal.—Nellie Donald and Nellie Pennover, of the Barry and Fay comb., have been seen before by 'Friscan audiences, the former with In the Ranks co., the latter with Harrison and Gourlay.—Professor Enrico is instructing a chorus for the forthcoming operatic production of Don Giovanni in early Fall, which will be another society affair.—Charley Reed steps into the Haverly Minstrels as Carroll Johnson steps out. Charley on one end and Carroll on the other would bring down the plaster at the Bush Street next August—indeed Charlie is likely to do this all by himself for his reappearance is looked forward to with pleasure by everyone.—The poisoned jewel worn by Miss Davenport in the last act of Fedora was presented to her by Sardou after her first appearance in New York. The costumes she wore the second week here are those just received from Paris for next season, and, as it may be interesting to your fair readers, I will give a short description of each. First, a Lyons velvet, heliotrope color, with Turkish side-folds; under-skirt heavily embroidered with pearl, turquoise and pink sapphires; corsage embroidered with precious stoues, sleeveless, with low, square neck. Second, ivory-colored satin, embroidered in gold flowers, detached tanin, lined with gilt cloth in panels, neck V shape, and sleeveless. Third, white India crepe, trimmed with Russian sable. Fourth, pearl-colored velvet, with large tambourines in different shades of the same color; gray satin petticoat, covered in Mechlin lace ruffles.—Billy Sweatman is expected to arrive in time for the Standard Minstrel season, which opens in August.—Charles B. Wells, who left the Frohman-Wallack co. in Texas, arrived here last week.—Ada Deaves and Esther Williams have retired from the Kate Kastleton co., while Mollie Fuller and Fanny Simmons have joined it.—Charles Lord is organizing a co. for the purpose of starring Mrs. F. M. Bates in the interior.—Little Mack and Annie DeLand, both of the Barry and Fay co., will be married on July 4, and thereafter live on a cattle-ranch of the former in Colorado.—Forrest Robinson has signed with the Madison Square management to play Steve in one of their May Blossom cos. next season.—C. W. Couldock has engaged Carrie Turner and Raymond Holmes as members of The Willow Copse co. next season.—Ada Deaves plays with the Shadows comb. as far as their bookings extend eastward. Then when they begin working back again Miss Deaves goes on to New York.—The scenery of The Pavements of Paris was an agreeable surprise at the California last night. It was painted by Voegtlin, and is said to be the finest ever witnessed in a similar production on this Coast.—Hortense Dubois, of San Jose, fifteen years old, promising to develop great histrionic talent, has gone East for a thorough course of study and training for the stage.—It is said Max Freeman is adapting a French burlesque for Alice Harrison, which will be first produced at the Bush Street Theatre here.

CHICAGO.

Augustin Daly's admirable co. is drawing the largest and most fashionable audiences in town to Hooley's Theatre, where A Night Off has been played to all the house would hold. This farcical piece seems to give the theatre-goer much more enjoyment than Love on Crutches, although the latter is by far the best work, being in fact one of the best written comedies of recent times. A Night Off, however, has in it greater chances for mirth-making, and gives an opportunity for some capital comedy work by Charles LeClercq, James Lewis and John Drew that is worth going far to see. The acting of Ada Rehan in this farce is also of a light and breezy character, that she knows so well how to assume, and Mrs. Gilbert and Miss Dreher both aid the general effect by their excellence. The piece will remain the attraction for another week.

Sealed Instructions, the latest Madison Square success, is not drawing the large audiences to the Grand Opera House that its merits deserve, although the second week was much more profitable than the first, and if the public only discover its exceptionally good qualities before it is too late, the third and last week may bring the engagement up to a satisfactory result. The co. is a remarkably strong and talented one, and it will certainly be a long time before a better dramatic performance will be seen. Mathilda Madison has proved herself an actress of noticable talent in the part of Mrs. Haughton, and she is ably seconded by Annie Russell and Jessie Millwood. The latter actress has a beautiful character to depict, and succeeds admirably, barring a slight tendency to be monotonous in the delivery of her lines. No better girl character has ever been seen on any stage than that of Ada, as played by Annie Russell, and no one but a woman could have written it. The Lord Dorchester of Harry Edwards is full of dignity and kindness, as is one of the best played in the in the piece. H. M. Pitt as Lionel Haughton, and Herbert Kelcey as Guy Dunbar are also worthy of praise.

The McCaull Opera co. continues to meet with favor from a large class of theatre-goers, but have found the rival attractions in town to be somewhat detrimental to the continuance of the large business with which its season opened. Still, the Columbia has not lacked good audiences, and the revival of Apajune helped to fill up the house upon several nights the past week. Falka will be put on this week, to be followed by other successes of the co., possibly The Black Hussar.

The Wallack travelling co. has appeared at the Academy in Victor Durand, J. H. Sullivan playing De Mersac very acceptably. Newton Gotthold and Sophie Eyre were also in the cast, and made the performance enjoyable. The business done was fair. This week, a play entitled Myrtle Fern.

The People's Theatre has been unable to hold all the people anxious to see Tony Pastor's co., and standing-room only has been the rule every evening before the curtain went up This week, A Wife's Honor. The season at this theatre has been very satisfactory to the management, the attempt to furnish the patrons with only the best having proved successful. The house will close for a brief period on July 5. Thirty weeks of next season have been booked with first-class attractions.

The business at the Olympic, where Muldoon's Picnic has been given the past week, has continued very good. Whiteley's Hidden Hand co. this week.

The Lyceum and Grenier's Garden are doing their usual good business, but the recent hot weather has told a little on the former place. The Pop party did a very profitable business at the Garden, and will be replaced this week by Heege's Bad Boy co.

The Exposition Opera Hall, after an opening week of rather poor business, owing to strong counter attractions and bad weather, has begun to do the business expected by the managers. The first week an average attendance of 1,000 to 1,300 people was the rule, but the second week the public seemed to realize that a good thing was in town, and on several occasions 5,000 people were in the hall. The performances of the Thalia Opera co. have been excellent and merit the success. Nanor was given one week, Der Feldprediger the next, and this week Gasparone will be given for three nights and the other two operas repeated. The Mexican Band, 20th.

J. H. McVicker announces the opening of his reconstructed theatre on July 1. The play will be the five-act drama by John C. Freund, True Nobility, in which the author will make his first appearance on the stage as Paul Loisson, a French Communist. The following co. has been engaged for the run of the play and also for the revival of several old comedies to follow: Robert Mantell, John Howson, Herbert Kelcey, Louis James, Harry Edwards, Edwin Varrey, Dan Leeson, Russell Bassett, George Paxton, Luke Martin, Harry Hawk, George Conway, Charles Mason, Caroline Hill, Viola Allen, Madame Ponisi, Blanche Thorne, Helen Bancroft, Blanch Vaughn, Ida Vernon, Etta Baker and Mollie Prindiville. This is a co. of unusual excellence, and of course is intended only to start the new house and season with a boom, for most of the principal people are already engaged for next season with other managers. Mr. McVicker says that he will keep a stock co. if the public support will warrant it, and it is to be hoped that they will support the movement generously.

Items: Effie Julius (Mrs. Robert McNair) quite well known as an actress of pleasing qualities, died at the Metropolitan Hotel in this city last Thursday and was buried on Saturday. She had recently returned from the West where she underwent a very trying season that completely broke down her health.—Sydney Rosenfeld, the adapter of numerous comic opera libretto's, is in the city and will produce his version of Black Hussar at the Exposition Opera Hall in July. He has engaged Alice Harrison, Roland Reed and Letitia Louise Fritch to appear in the opera.—Francis Wilson left for New York, 21st, to get ready for his appearance in Nanon. His place in Falka will be filled by George Boniface, Jr.—Mae St. John, a Chicago artist, who make a great success in opera in New York, Rosalba Beecher and Messrs. Dungan and Plunkett have arrived from the East to increase the strength of the McCaull Opera co. They all appear in the next production of the co., Der Fledermaus (The Bat).—Theodore Thomas will begin his series of Summer night concerts, July 6. Six evening concerts and one matinee will be given each week for five weeks.—Mr. Hill has completed the co. engaged by him to produce A Moral Crime at the Columbia Theatre next month. There are eleven characters in the play, and the cast will be as follows: Phillipe, Count D'Albert, Joseph Haworth; Mathilde Courtnay, Marie Prescott, Mme. Girard, Mrs. Carrie Jamison; Father Dablon, H. A. Weaver; M. De Claire, Frank Losee; Mme. Fontaine, Mme. Selina Delaro; Beatrice Girard, Lillian Richardson; Jules Graymont, E. H. Sothern; Sandois, Edwin Cleary; M. Marius, J. W. Piggott; Marie, Miss L. Langdon. The scene of the play is Paris in the latter part of the Eighteenth century, and the costumes and appointments have been especially designed to correspond to that period.

NEW ORLEANS.

The Summer weather here is made acceptable by delightfully cool mornings and evenings, while a strong breeze during the day rewards the seekers of pleasant spots. The regular theatrical season being over, amusement seekers who pursue their love of theatricals even in Summer find pleasure in the light forms of amusement furnished at the lake ends and at Faranta's. The enterprising Signor has made his immense corrugated iron theatre, corner of Bourbon and Orleans streets, as cool and comfortable as possible, and his attractions have been varied and very good for the ten cents admission charged. The Fostelle Comedy co. played Mrs. Partington and Rooms to Rent during the week ending 13th, and were followed by the California Minstrels, or, to give them their proper title, the Fulton Juvenile Minstrels, composed of young men of this city. Faranta dubbed them "California," and they have done a big week's business.

At Spanish Fort the Fay Templeton troupe have been playing The Coquette, to fair business, the admission being ten and twenty-five cents.

At West End Prof. D'Aquinos' band gives concerts every evening, to large crowds of people who do not care for indoor entertainments.

On next Wednesday the Shakespeare Club will play The Wife, a Tale of Mantua, at the Grand Opera House, for the benefit of Commodore Hunter, the veteran naval officer, Judge G. H. Braughn assuming the leading role.

The citizens having charge of the Exposition reopening movement announce positively that the reopening is certain; hence the question is being generally asked: Is New Orleans to have a season of grand opera at the French Opera House?

CLEVELAND.

The amusement record for the week is very slim indeed. It is an advanced state of depression only equalled by the same situation in business and social circles.

The Olympian Theatre, under L. G. Hanna's management, has been doing its share of business. The Holman Opera co., as the attraction, are being generously received, and will remain this week, giving popular comic operas.

Haltnorth's Garden was closed after its two weeks' run. Perhaps it was opened too early. Ford's Opera co. play a four weeks' engagement here next month.

The Pavilion Theatre is running smoothly, though the attendance is light. The Rinegold Juvenile Opera co. in Red Riding-Hood last week. The Hidden Hand this week.

The Howard and Whitney comb. made a financial success of their stay at the People's last week. Lois, the Outcast, a new drama by a Cleveland author, will be produced for the first time at this house this week. A baby show helps to swell the attraction.

The Dime Museum made a great success of its baby show last week. It has been the most successful week of the season. They open its second week Monday. A first-class stage entertainment is also given in connection.

Notes: The ground has been cleared for the building of Drew's new theatre.—Prof. Bartholomew's Equine Paradox at Opera House, 29th, two weeks.—Splendid outlook for Theodore Thomas' concerts at Woodland Rink, 26th, 27th.—Charles Frew and wife are here and will remain during the hot months.—E. C. Staley, of New York, gave his many friends here a short visit last week. He left Thursday for Columbus and returns to New York in about two weeks.—E. C. Davies, of Rhea's co., returned to his home here Saturday.

ALABAMA.

SELMA.

The Academy of Music, the building of which is being pushed forward, promises to be one of the safest and most convenient theatrical edifices in the South. George O. Baker, one of the largest stockholders, kindly explained to your correspondent the plans and prominent features of the house. There will be two galleries, a seating capacity of over 1,000, and the stage will be level with the ground. The cost will be $30,000. L. Gerstman, the manager, has made numerous bookings for the coming season, among whom are Rhea, Aimee, Rose Coghlan, Scanlan, Robson and Crane and Miln. The opening attraction will probably be the Mexican Typical Orchestra. The management's aim is to secure the best attractions on the road.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): The Madison Square co. closed a brilliant engagement on Saturday night, 13th, appearing in the established success, The Professor. From the time the co. opened until the close of week there was a succession of large houses, and very fashionable houses, too. William Gillette made a decided hit in both characters of the Secretary and the Professor. Yet M. A. Kennedy was voted his equal in versatility and his success was also instantaneous. In fact some people thought Mr. Kennedy the star in The Secretary. Belle Jackson did not make her appearance until The Professor was put on. Her Daisy Brown was a finished piece of work and, artistically, could hardly be excelled. Week of 15th was opened on Tuesday night by Materna in concert. The house was very large. Mme. Materna's voice realized the highest expectations, and encores were freely given. She was favored with five recalls on the rendition of her last number. The violin and piano solos of Mr. Rosewold and Miss Stevens were superbly executed and received merited approval. Mlle. Aimee, week of 22d; A Cold Day When We Get Left, week of 29th.

Academy of Music (L. H. Phillips, manager): The first week of the stock co., which closed on Saturday, 13th, was not a great success financially. The Long Strike was put on 11th and 12th, but owing to Mr. Phillips' illness Fate was substituted for Saturday. The Osbornes, supported by the stock, made their first appearance on Monday night in the double bill of Kathleen Mavourneen and Fun in a Boarding House. Mrs. Osborne was the life of the plays. She has got the brogue down uncommonly fine and is withal quite clever. The others gave fair support. Business for the week was good. Week of 22d, Leon and Cushman, the well-known specialty team, and the stock co. will give burlesque comic opera. Manager Phillips has secured these gentlemen for two or three weeks.

Palace: Usual bill of variety. Business is, as ever, fair.

California Hall: Business booming. Two vocalists, Misses Fillmore and Emerson, are engaged. The ladies' orchestra is still the main attraction.

Small Talk: J. H. Haverly is looking after his mining interests in the Gunnison country.—Frederick Warde has a date at the Tabor soon.—The Devil's Auction appears there sometime this Summer.—Comic opera will be a feature at the Academy this Summer.—The Fortunes of War has been presented in the surrounding towns and has met with some success.—Theodore Thomas accepted an orchestral work of Frederick Stevenson who is precentor at the Cathedral. Mr. Thomas said he would produce it at his forthcoming season in Chicago.—It is said Aimee closes her season here.—Mr. Phillips' stock co. when not employed at home will appear on the circuit.—The local co. which Mr. Stevenson has organized goes under the style of the Denver Concert co.—John Robinson's Circus will do the towns in the Northern part of the State before showing here July 4. Paper seems to be up in every available space.—Mme. Materna displayed some exquisite jewels.—Charles Arnold is rusticating here.—Week of July 6 at the Tabor is filled by Mason Broad's Opera co., a local organization, with the exception of Saturday night, when Barlow and Wilson's Minstrels hold the boards.—The Madison Square co. played the circuit week of 15th and had good houses.—Aimee's repertoire will be Mamzelle, Monday, Tuesday and Saturday nights, with new songs. Wednesday night Divorcons, which will be the 300th performance of Sardou's satire in English by this charming artiste. Souvenirs will be distributed to the ladies. Divorcons will be presented on Thursday and Friday nights and Saturday matinee.—The *Elite* says Charles Reed gets $300 a week from Haverly and that he passed through Denver on his way to Chicago.—The P. O. S. A. ball at the Tabor was a great success.—A $1,000 drawing took place at the Academy after the show on Thursday night.—The Train Dispatchers held meetings at the Tabor during week of 15th.

CONNECTICUT.

NEW HAVEN.

Bunnell's Museum: The All Star Dramatic co. in a repertoire of several pieces, among which were Moths, Engaged, A Night in Rome (Forget Me Not) and Home, played to well-filled auditoriums all last week, although the weather was anything but agreeable. Maude Granger in Article 47. The Creole and Camille is the programme for the current week. Prices ten, twenty and thirty cents.

Pavilion: The Ross-Delevan comb. closed a fairly profitable engagement Saturday night. Mr. Ross informs me business has not been exceptionally good during the past few weeks.

Items: Manager Wall has just completed plans for the reconstruction of his house for next season.—George Heineman, of New York, has been busy painting a number of new scenes and retouching the old ones. The manager, in remodelling the place, will make many decided improvements.—Dr. Carver and his Wild West appears here July 1. Mrs. Carver has been spending the Winter with with her family in this city.—Mr. Alloway, of the *Morning News* of this city, has about completed a five-act drama, which he hopes to see produced next season. Manager Wall, who has read the play, tells me that it possesses the elements of success.—The musical and dramatic party, to whom I referred shortly since, are making great preparations for their Summer tour.—Prof. Haus, the leader at Carll's, showed me a letter offering him a flattering engagement at the new theatre, Boston. He is considering the offer.

HARTFORD.

The theatrical season in this city is over. Looking back, I cannot say it has been very successful financially. Some cos. have netted good profits, but they have been few and far between. Most have played to losing business, or have barely paid expenses. These have been chiefly one-night engagements. We have had a great many cheap shows, and some really fine dramas. Delevan and Grant's Dime Pavilion Show, under canvas, has given a good show the past week, and has been repaid by good houses.

MERIDEN.

Item: The Wilbur Comic Opera co. open here 22d, one week, commencing their Summer season in their large, handsome opera pavilion, seating 4,000 people, and fully equipped with stage scenery and all appertaining requirements of their operas. Under the management of A. C. Wilbur and Mrs. T. H. Delevan.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): Business still good at this house. This week, the Thorne co. (Mary Beebe) will appear in Bohemian Girl. George Appleby is specially engaged to sing the part of Thaddeus. Next week, Jeannie Winston in La Perichole.

The California Minstrels come to Ford's this week. No further announcements.

Buffalo Bill's Wild West Show at Athletic Park first three days of this week.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Seldom has a larger audience been seen than that which attended the initial production of Chip Redmond by the Ford Dramatic Association, 18th, week. Standing-room-only was displayed, and many were glad to even to get inside the doors to witness the opening of the Summer entertainments. It was the first presentation of James O'Neill's new play, Chip Redmond. The event had been awaited for some time, with a good deal of interest, and a more intelligent audience than that which filled the theatre is seldom seen. Mr. O'Neill is widely known outside of Savannah as a young actor of talent, and there was a deep interest attached to his first effort as an author. The play is of the romantic school and the scenes are laid in the mountains of upper Georgia, in the vicinity of Tallulah Falls and Raban Gap. Bill Redmond, the notorious outlaw, and his gang, who were the terror of the mountain people, and whose capture by the revenue officers was effected only through Redmond's death, and Chip, the little pet of the gulch, form the principal characters of the play. The plot is skillfully interwoven, with the history of the troublous days when life in the mountains was an uncertain thing. Aside from the defect incident to a first performance, and the imperfections of a manuscript play, its pres

the other hand, twenty-five cent shows have drawn large crowds, during their week's run, and have made plenty of money.

Notes: F. D. Montague a member of Maud Atkinson's co is engaged for coming season with Thomas W. Keene, also his wife, Miss Lettie Allen, is re-engaged for leading business.

ROCKFORD.

Opera House (C. C. Jones, manager): The Acme Dime Comedy co. have done a fair business week of, 15th. The performance seem to please the gallery gods.

INDIANA.

INDIANAPOLIS.

As the weather gets closer people stay away from the theatres. Both houses closed during the week. Week of 22d, at Dickson's, Billy Kersand's mouth and an auxiliary minstrel show fill the week. Week of 29th, Prof. Morris and trained dogs. During his season here he will go into the gift business, and give away a Shetland pony to some patron of the box office.

English's will have one night this week reserved for benefit of Dollie Oberly. Prospects fair for successful benefit, a variety of local talent assisting.

The museum has had a very good week. The curio hall being closed and the museum the only regular theatre open. Fun on the Bristol by the Tannehill co. drew well. Two Married Men co. announced for week of 29th.

The Zoe has had another week of business. Not so good as it might have been, but still—business. Manager Gilmore's daughters, Drucie and Carrie, do a good turn in double song-and-dance.

Albow Shots: Mart n Golden co. opens season August 10, at Evansville. Harry Robinson, James Johnson, G. T. Martin, Miss Emma Crisp, Jennie Nichols and Miss Kizzie Masters have been engaged.—J. H. Anderson, the excellent friend of all the boys, has finally severed his connection with English's, and has gone with Harris. He went to Philadelphia 17th for a vacation tour, and for next season will have a Harris theatre at Baltimore or Cincinnati.—Hanlon's Fantasma is booked at the Grand for fair week, the last week of September.—George A. Dickson has leased the new theatre at Vincennes.—Various rumors afloat during the past week are happily contradicted by Mr. Dickson, who says that the past season has not been a losing one, and that he will have the best tneatre in Indianapolis for many seasons yet.—Prof. Morris was at one time a dry goods clerk at his home here. He was then Lewis, Trained dogs renamed him Prof. Morris. The dogs have again worked a change. He now signs himself "Prof. Dogs."—Manager Sackett returned 20th from Minneapolis. All plans are now completed for the new theatre and museum there.—When Sackett left Indianapolis Tuesday last he asked the manager of Tannehill's co. how much money he would need before he came came back on Saturday. The amount was stated at $250. This he paid and started. No one about the Drew and Sackett museums pays out money but the proprietors. On Thursday night Tannehill wanted money and he was refused. This so incensed him that he threatened to ring down the curtain and leave the house. The show finally went on, but to say that Manager Sackett was warm and sang in high C when he came back would be mild indeed.—Some interest is excited as to who will assist W. E. English in the management of English's during the season. Hon. W. E. is out of the city and curiosity is unallayed.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): The Silver King, under the management of Mack and Hume, was put on 15th and 16th and played to fair business. J. F. Brien and Helen Blythe appeared to much better advantage than when they were here in The Creole earlier in the season. Sam Verney as Jaiker was good, and L. Hauley as Capt. Skinner was a handsome and polished villain. The rest of the co. were acceptable. Admission was twenty-five, thirty-five and fifty cents. The co. will remain on the road all Summer playing at low prices.

Remarks: One of the attaches of Forepaugh's show was run over and killed by the show train between Goshen and Kendallville. I was unable to learn his name.—Mrs. E. E. Hume, professionally known as Charlotte Behrens, gained her husband here.—Walter Phoenix's sentence having expired, he was released from jail anc proceeded to immediately bowl up. While in a drunken condition he went into Tonnellier's var iety hall and kicked Carrie Morton, seriously injuring her.—Com. Foote and sister (Chas. and Eliza Nestle' are spending the Summer here with their parents.—Prof. Innis delighted a large crowd at the Trivoli Garden on 12th with choice selections on trombone.—A soldiers' reunion will be held here from August 19 to 24, and they wish to play some attraction during that time. There will be twenty-five or thirty thousand strangers in the city. Manager Simonson left for New York to-night to book attraction. W. W. Rackhall will attend to business during his absence.—The meeting of the State Saengerbund on 23d and 24th promises to be a big affair. Fannie Kellogg, of Boston, has been engaged to assist them.—The Hollywood Opera co. is booked at the Academy on 26th and 27th.—Forepaugh's paper is up for July 4. The shekels will flow into his coffers like water, as this is a big show town.

LAFAYETTE.

Your correspondent's duties from this point have been been of a light nature for several months, the Opera House being next to closed for almost that length of time. Manager Caldwell says that he does not care to book many attractions for the rest of the season. The electric light which he has had put into the house instead of gas does not work successfully, but more from the lack of the proper number of lights than anything else. On the 18th, 19th and 20th Little Nuggets was at the Grand Opera House to fair business and cheap prices. We are very tired of these cheap attractions, and long for something better but in vain. Our manager either cannot or will not procure them.

ELKHART.

Bucklen's Opera House (I. L. Brodrick, manager): Mason and Morgan's U. S. co. 20th to a packed house at panic prices.

Arena.—Doris' Circus, June 15, to full canvas afternoon and evening. Forepaugh was in opposition at Goshen but failed to draw.

IOWA.

DUBUQUE.

Opera House (Duncan and Waller, managers): Bennie Gee's Lilliputian co. opened 11th for three nights to fair business at reduced prices. Haverly's Minstrels was greeted by a crowded house 17th, and gave the best performance of the kind ever seen in this city.

KEOKUK.

Gibbon Opera House (L. M. Boyer, manager); This house will be open to the public 22d, the attraction being the Acme Dramatic co., which will continue for two weeks.

Keokuk Opera House: The Goodrich Opera co., 13th, in The Bohemian Girl, to light business. The pretty opera was terribly butchered, and the audience was thoroughly disgusted, about one-third of the people leaving the house at the close of the second act. Harry Miner's Silver King co., 25th.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Haverly's Minstrels appeared 16th to the largest house of the season. The Cragg Family gave the finest acrobatic performance ever witnessed in this city. Balance of co. good. House closed for three months for a general renovation.

Germania Theatre (John Hill, manager): Mortimer and Weaver's Star Dramatic co., week commencing 21st at popular prices. The Octoroon is underlined for the opening night.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Arions, Swiss Bell-Ringers, came 15th for one week, and so far have had full houses at ten and twenty cents admission. The Arions, two gentlemen and three ladies, playing on the bells, prove themselves very efficient performers. Jimmy Field and Dave and Clara Williams do some clever comedy and specialty business. The Shadowgraphs is an interesting portion of the entertainment.

CLINTON.

Music Hall (Tate and Fluke, managers): Nothing doing this week. Booked for July 6, The Silver King. A number of good bookings have already been made for season of 1885-6.

Davis' Opera House (E. M. Davis, proprietor): The graduation exercises of the High School drew over 2,000 people. This occasion is as popular as a circus. Nothing booked.

Colosseum (A. D. Anderson, manager): Bennie Gee's Lilliputians, 15th and 16th, to a $100 house.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): The Arion Bell-Ringers closed a very successful ten-cent week here. Grau's Opera co. appeared in The Queen's Lace Handkerchief 15th and Chimes of Normandy 16th. The Beggar Student was the programme for 16th, but C. W. Howard unfortunately fell on his sword-hilt while essaying the character of Minister of War, in the Lace Handkerchief, and injured himself so as to be unable to appear.

Item: Greene's Opera House was leased 1st to Noxon, Albert and Toomey for five years. P. J. Toomey will take charge of the management on his return from Texas, where he now is on a business trip. The lessees are the managers of the Olympic Theatre and Grand Opera House, of St. Louis, and the Chicago Opera House. New drop-curtain and fixtures will be added to the house.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): The Aikens-Rogers co. filled week of 15th, to fair business, playing against the commencement exercises of Oskaloosa and Penn Colleges Wednesday and Thursday, and Burr Robins' Circus on Friday. Nothing booked.

KANSAS.

EL DORADO.

Ellett's Opera House (E. C. Ellett, manager): A Cold Day When We Get Left co. played here the 15th to a $175 house and gave general satisfaction.

WICHITA.

Turner's Opera House (J. A. Simons, manager): Good business has rewarded the efforts of the Simons co. during past week. The Kansas Volunteer was withdrawn 12th. Dora and a farce were given 13th, and The Octoroon 8th and 9th.

Bijou Theatre (Chambers and Rosenberger, manager): Ticket of Leave Man, 12th and 13th, and Hazel Kirke, 17th, were witnessed by good-sized audiences, and the co. at this house are becoming quite popular.

Items: The Bijou co. visited Newton 15th and 16th, and the Simons co. will entertain the Arkansas City folks, 18th and 19th.—Mollie Jeffries, a member of the Bijou co., was relieved of some valuable jewelry one night last week, the thief having entered her dressing-room in her absence. On the same night Manager J. A. Simon lost a pocket-book containing several dollars.—B. K. Hodges is now scenic artist at the Turner and his work is highly complimented.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): June 11 to 19th the Edwin Barbour Dramatic comb. presented a series of excellent entertainments at popular prices, opening in Black Diamonds on the 11th and following it up with Our Boys on the 12th, Van, the Virginian, on the 13th, the Iron Will (Hazel Kirke?) on the 15th, Joshua Whitcomb on the 16th and 17th. Van the Virginian "repeat" on the 18th, and closing with Kathleen Mavourneen, on the 19th. It is to be hoped that if necessary, Mr. Barbour had permission from the Madison Square Theatre, Bartley Campbell and Den Thompson to present these plays, but Mr. Crawford who is both a shrewd and responsible manager, in all probability looked out for that. Grace Hawthorne announced in New Camille, Fanchon and East Lynne, 23d and 24th.

Grand Opera House (Wood and Undergraff, managers): Sauahbrah, the East Indian, in his lecture on "Social Life in India."

Item: The announcement was publicly made in the papers of the 14th that L. M. Wood had retired from the management of the Grand and that L. M. Crawford had bought an interest in and would hereafter be a manager of this bone of contention. This brought a number of the stockholders out in a card on the 16th denying the deal and refusing to ratify it—which in turn brought out another card on the 17th from Crawford and Undergraff denying that the other stockholders had any voice in the matter. A law suit will probably result. If Crawford wins it is probable he will close up his old theatre, turn it into stores and run the Grand exclusively. A good idea all around.

KENTUCKY.

LOUISVILLE.

Daniel Bandmann drew good houses at Harris' Museum throughout the week in a round of Shakespearean and classic plays. Standing-room only was displayed upon several occasions, and that, too, when the weather was most uncomfortably warm. So successful did the engagement prove it has been prolonged another week with flattering prospects of continued good business. Mr. Bandmann and Miss Beaudet sustained the reputation that preceded them and the co. was above the average in support of museum attractions. Altogether the week was successful from an artistic point of view. It certainly was in a pecuniary sense.

Items: This season of the year is given over to amateur happenings and to benefits to local luminaries. John S. Prince, the champion bicycle rider, will ride against a fast horse at the Fair Grounds during the coming week.—Much interest is felt in boating just at present and the Louisville Boat Club Regatta was a great success in point of attendance and fine sport.—The Mexican Band will appear at Phœnix Hill Park, Tuesday, 23d.—Professor Henry Burck, late of the Masonic, has been engaged as leader of Macauley's orchestra next season. This gives much satisfaction for there has not been a capable man in the leader's chair at Macauley's since Gus Kerker left some years ago. It is to be hoped Professor Burck will sit upon the irrepressible cornetist of last season's orchestra should he remain.—A short Summer tour through Kentucky has been arranged by a concert co. composed of Mme. Friedenheimer, Signor Liberati, Professor Burck and others.—The concert for the benefit of the Press Club promises to be a big thing. An attractive bill will be offered, which, together with the good will felt, the club will insure a large attendance.—Larrie Merriwether is in town. He expresses himself as much pleased with the short season of the Old Kentucky Home. Marc Klaw is rapidly booking time for the play and it is thought it will be a "go" the coming season.—Bandmann was interviewed by a *Commercial* man during the week, in which the scribe called attention to the fact that George C. Miln when here paid Bandmann's talents a tribute, but said he would rather be in John McCullough's place, bereft of reason, comes back saying Miln has already lost his reason, than in Bandmann's playing in dime museums. Bandmann adding "You may make a good parson of a bad actor, but you cannot make a good actor of a poor parson."

MASSACHUSETTS.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): The house has been closed since the first week in June. Colonel Robert G. Ingersoll will lecture 28th upon the "Liberty of Man, Woman and Child."

Arena: Barnum's Circus came 17th and drew about 17,000 people. The menagerie is good, but the circus performance is the poorest I have ever seen this organization give. True, there were some that were good, but a large part of it was old and tame. If the management had furnished programmes I would have praised the former part individually.

Items: Boss and McConnell's tent show, of this city, which has been exhibiting here for the past month, left 17th for a tour of New England. Admission is ten and fifteen cents. I wish them success.—I missed the pleasant face of Charles Thomas at Barnum's, the present press agent, Mr. Perley, being a very reserved man.—Our local French dramatic co. have postponed their production of Michael Strogoff until September.—George Salisbury, editor of the *Advance*, was adjudged probably guilty of criminal libel 16th, and bound over to the September term of the Superior Court.—Manager Burrell is speculating as to who the fiend is in New York that sent him four postal-cards last week with the word, "Lost," printed on the back in large letters.—Unless something books earlier our next season will open Sept. 3.—A baby camel, born night of the 16th, is the latest addition to the Barnum menagerie.—George Milbank, manager at one time of the old Forest Hill Gardens in this city, was in town one day last week.—From time out of memory it has been the custom to charge twenty-five cents extra for reserved seats at circuses and the chairs have usually been full. This year Barnum charged fifty cents and they were not over a quarter full. We suppose the additional quarter was to pay for the "farewell business."

LOWELL.

People's Theatre (H. E. Webster, proprietor): Mr. and Mrs. Jerry Cohen in the Molly Maguires opened, 22d, to a handful of people. Tommy Jones the stage manager, and H. E. Webster are in the cast. Little Corinne, 29th.

Arena: Thirty thousand people attended Barnum's Circus, 22d.

WORCESTER.

Bigelow's Garden: Jessie West Dramatic co. have played the past week to light business. A Modern Venus, by Sydney Rosenfeld, is the attraction for week of 22d. The week following Madison Square co. play Esmeralda. Both cos. will draw good business.

Later: The first production of A Modern Venus, by Sydney Rosenfeld, under direction of Eustis and Tuthill, was given 22d to a good first-night house, and received with unbounded laughter and applause. The music is by Fred. J. Eustis, taking and catchy. Many encores were given. The dresses are new, bright and grouped with artistic effect. The co. is very strong. Ida Mulle and Kate Dennis were especially good. Messrs. Coote, Gilbert and Morris carried off the honors.

Bristol's Dime Museum, under canvas, continues to attract a crowd.

TAUNTON.

Arena: Barnum pitched tents here 19th and showed to large crowds, both in the afternoon and evening. The parade was the best ever seen here. The ring performance was a great disappointment, there being no new features introduced

HOLYOKE.

Opera House (Chase Brothers, managers): The Ullie Akerstrom Dramatic co., under the management of Frank Charvat, completed a most successful two weeks' engagement Saturday evening, presenting Fanchon as the finale. It has been demonstrated that at the popular prices a good co. will be heartily supported, and the Akerstrom co. furnished so much that was excellent and so little that deserves severe criticism that their return another season will be heartily welcomed. Col. R. G. Ingersoll will tell us "Which Way" in his lecture 25th, and a large audience is assured.

LYNN.

The week has been bare of events. I might write you a description of the many delightful Summer resorts along the North Shore that are crowded daily with people who revel in surf bathing, fish dinners and lager beer at this Coney Island of the East, but I am afraid you would not deem that suitable news for a theatrical journal. Our city and its environs offer many attractions during the Summer, and a large number of distinguished people will sojourn here during the heated term. Mr. and Mrs. Thomas Bailey Aldrich (who are annually honored by a brief visit from our king of Thespians, Edwin Booth), Charles Egebret Craddoc (Miss Murfree) and Prof. Maria Mitchell, of Vassar, are among the recent arrivals.

CHELSEA.

Academy of Music (James B. Field, manager): Corinne Merriemakers in The Mascotte, 15th, to small house. Performance unsatisfactory. Girofle-Girofla, 16th. Capers, 17th, matinee and evening, to fair houses. House closed for season.

Items: E. P. Sullivan, the genial villian of the Floy Crowell co., has been here the past week. Hattie Richardson and William Carroll are also here for the Summer.

MICHIGAN.

LANSING.

Our amusement season is about over. At last the Legislature, with its unrivalled assortment of character artists and its change of bills at each performance, has closed its doors. Nellie Kidd, the "only female mesmerist," made an attempt to do a week's business at Buck's Opera House; but as the audiences were not numerous enough to furnish even a "subject," she desisted on Wednesday evening. Out-door entertainments fare better, and our city band, under the leadership of Joseph Spross, formerly of the Standard Theatre orchestra, New York, gives delightful evening concerts to large patronage at the Liederkranz Garden.

Items: Walter H. Edwards, a talented young amateur of Lansing, has been offered by Manager Hudson a place in the co. supporting Frederick Warde next season. He has accepted it.—Manager M. J. Buck is soon to go East, and you will doubtless see him shortly on the Square.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): Tavernier Dramatic co. closed a two weeks' engagement, 20th, to big business. It is the best ten and twenty cent troupe that has visited this city.

Arena: Doris' Circus exhibited at Driving Park afternoon and evening, 18th, to fair business. They have a good ring performance.

LOWELL.

Music Hall (Chandler Johnson, manager): Madame Frey's Concert troupe, 16th. Owen Fawcett and co. in Dodging, to a packed house, 17th.

OVID.

Opera House (C. E. Marvin, manager): Owen Fawcett and co. in Dodging, 18th. Largest house of the season. July 3, 4, Scanlan's co.

MANISTEE.

Arena: W. W. Cole's Circus and Menagerie, 11th, to fair business. Manistee usually fills all circus tents, and the fact that Mr. Cole's was not full is attributed to hard times and perhaps Forepaugh's billing for 20th. They deserve credit for substituting a great many new and novel features in the circus which relieve it of the monotony of the ordinary performance. John Dillon, 23d, 24th.

GRAND RAPIDS.

The season has virtually closed here, the only bookings for the Summer at present being: Owen Fawcett, 25th, 26th, and Katie Putnam, July 3, 4.

MINNESOTA.

ST. PAUL.

The Grand Opera House will reopen with the Wallack co., 22d and 23d, and Haverly's Minstrels, 25th to 27th. Everything in the amusement line is quiet at present. A large number of our leading people are making preparation for their families to enjoy the cool breeze and excellent fishing at our beautiful lake resorts, White Bear Lake and Lake Minnetouka, during the heated term. Crowds of people from the South and East are filling up the commodious hotels at these favorite places, seeking rest, pleasure and recreation. We have two excellent brass and orchestral bands that give select programmes at the open air concerts in the City Park during the week, and also other means of amusement in the numerous excursions, picnics, etc., to the lakes. Possibly the Grau Opera co. will give a Summer season of a few weeks at the Grand Opera House in July.

STILLWATER.

Grand Opera House: Nothing this week excepting Haverly's Minstrels, which are billed for Saturday, 20th.

DULUTH.

Grand Opera House (Munger and Markell, managers): Alf. Wyman and Lulu Wilson's Dramatic co., 16th, 17th and 18th, in Yakie and Rip Van Winkle, to miserable houses. This co. has made arrangements to play at the Grand for a month in a round of plays at popular prices, namely, ten, twenty-five and thirty-five cents. I hardly think it will pay, as money is very scarce here and the town is not big enough to stand a month of any co.

Arena. Sells' Circus showed here 15th, to fair business only, owing to bad weather.

NEBRASKA.

FREMONT.

Bullock's Opera House (George Yates, lessee and manager): Jay Simm's co. finish their engagement here to night, rendering Over the Hills, from Carleton's poems. On the 16th Sea of Ice, and 17th Little Detective were played, to gradually-increased audiences. Their engagement here has been at low price of twenty five cents to all parts of the house. Minnie Castle is a favorite with Fremont audiences. Support not as good as during former visit here. Belva Lockwood lectures here 24th.

Items: Manager of Boyd's Opera House visited Fremont, and is preparing a circuit to include Fremont.—Manager Yates is making no bookings, but never fails to keep a good co. in town.

NEW JERSEY.

JERSEY CITY.

Washburn's: This is the only place of amusement open in this city, and is only doing a fair business. Last week Jesse James, with W. J. Shea and a fair cast, did a very moderate business. The "heavy" work on the stage was responded to by the equally muscular exertions of the "gods" to voice their appprobation. This week Henry Simon opened in An Outlaw's Son, to light house. There were a couple of good people and a number of "fakirs" in the cast. The plot is a combination of "chestnuts." It is possible the engagement may survive the opening nights. Next, W. J. Shea may return in Buffalo Bill; if not, the highly moral drama of Jack Sheppard will be put on.

Items: The Academy is closed for the Summer, except for a possible snap engagement.—Manager Hyams' benefit, 29th.—Philip Doblin is making himself quite popular as treasurer of Washburn's.—At the last moment Frank Crane "skipped" The Outlaw's Son co., and his place was supplied by "props."—Harry Miner's Eighth Avenue house furnished a base-ball nine to compete with a nine from Wareing's Hoboken Theatre, at Elysian Fields, last week. It is confidently asserted that the Wareings won, although the whole number of runs is unknown on account of paper and pencils giving out.—J. K. Emmet closed a successful season, at the Academy, 18th. He sails for England July 2, and will return Sept. 3.—Ed. Murphy will rejoin Shea's co. next week.

NEWARK.

Manager Gray had a farewell carouse in the cafe of the Park Theatre one day last week. Many of his admiring friends presented him with a handsome pair of sleeve buttons as a memento of the many pleasant days spent in the little house. And at an early hour in the morning the doors were closed for good. The fixtures and fittings will be sold in a few days.

Grand Opera House (Leonard Gray, manager): East Lynne has been drawing good houses all the week. Loduski Young, Henry Miller and Little Gracie Pawling have scored well. This week the Ellani Comedy co., in Ten-Mile Crossing, will be the attraction, Harry Colton and Abbie Pearce being in the co.

Summer Pavilion Theatre (H. C. Danforth, manager): The Silbons have been doing a good business, concluding with the musical burlesque of Cupid. This week Davy, Manning and Drew's skit, The Telephone, is billed.

Newark Opera House (Fred Waldmann, manager): The All-Star Dramatic co., in Moths and A Night in Rome, is the attraction advertised for this week.

TRENTON.

Taylor Opera House (John Taylor, manager): An entire new stock of scenery will be painted during the Summer by Gaspard Maeder and John Connolly. The past season has been the most successful in the history of the house. One hundred and sixty theatrical performances were given, besides numerous other entertainments.

Booked: W. C. Coup's Equescurriculum, 25th to 27th.

NEW YORK.

BUFFALO.

The Bennett and Moulton Opera co. continued a second week at the Court Street Theatre and closed a very successful two weeks' engagement the 20th. Prices have been low and audiences large, all available space has been occupied. At the Museum Lennox's Hoop of Gold co. week of the 13th, drew large houses afternoon and evening. The Harris Comic Opera co. is the only attraction this week.

Item: Montgomery Phister of Cincinnati was in town the beginning of the week. He brought with him his new piece written for Baker and Farron, with which they both express satisfaction. It is called A Soap Bubble.

ALBANY.

Leland Opera House (William Austin, manager): It was anticipated that the Lyceum School would succeed in attracting large houses during its engagement last week, if for no other reason than the novelty of the thing. It failed however, to bring together anything but fair sized audiences, and on some evenings they were notably small; the matinees were naturally light in attendance. While opinions varied to a remarkable degree as to the merits of the performances given by the ambitious young people who made up the co., all agreed that the entertainments were of great interest as illustrating the practical and beneficial results of a systematic course of training in a well conducted dramatic school. First half of week Cape Mail and The Snowball were given, and Withered Leaves and Doing for the Best the latter part. While there was plenty of room for improvement, yet nothing offended good taste, and the auditor was impressed with the fact that each member of the co. endeavored to do his or her best under the circumstances. Little fault could be found on the score of overacting.

Museum (Jacobs and Proctor, managers): The Sea of Ice, with Lottie Church as the heroine, was a source of profit to the management last week, and gave satisfaction to large audiences. Alice Oates in Robin Hood this week.

Hudson Avenue Pavilion (Jacobs and Proctor, managers): The Harris Opera co. filled out last week at this warm weather resort, and sang to fairly good business. The Chimes was the opening opera and was repeated on Tuesday, followed by Patience on Wednesday, Billee Taylor Thursday and Girofle Girofla for the remaining two days. All were given in good style as far as the soloists were concerned, but the chorus was weak both in numbers and voice. The Semon comb. in which the Silbons are the leading feature, will be seen during the present week, and the burlesque entitled Cupid will conclude the entertainments.

Arena: Ryan and Robinson's Circus after staying through the first half of its second week, began to lose money and migrated to the other side of the river, a locality known as Greenbush.

Brevities: Alice Oates' engagement at the Museum will terminate the season at that popular resort, and the management announces the improvement of the house in many important particulars.—Everybody was surprised when the announcement was made Saturday that the Leland would be closed after the last performance of the Lyceum co. The probable reason of Manager Austin for this unexpected step is, that while he has not lost money in the venture, neither has any been made. He has no one but himself to blame, for had he taken care to provide as good a series of attractions as have been seen at the Museum, money might have been made readily.—The Wiley co. will soon begin an extended engagement at the Pavilion.—W. H. Paddock, of this city, is looking after the interests of Jacobs and Proctor at the Griswold in Troy.—C. O. Tennis is now business manager with the Wiley co.—The remaining rink will close for the season this week, and instead of having four or five places of public amusement in the city, we shall, unless the Leland is reopened, have but one in future, the tent.—Agnes E. Earle has joined the Wiley Opera co.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Maude Granger, supported by George Learock, and a good co. appeared in Article 47 and Camille, to good business the past week. Miss Granger labored under the disadvantage of a severe cold, which affected her throat to such an extent as to prevent her assuming her role at two performances. Sidney Armstrong, the understudy, did exceedingly well with the character, and proved to be a lady of undoubted talent. This week, Lottie Church will appear in the Sea of Ice

Item: Buffalo Bill's Wild West, notwithstanding the terrible rain storms, attracted large crowds at the Driving Park 15th and 16th.

HARLEM.

Mt. Morris Theatre (W. E. Howard, manager): Uncle Tom's Cabin—count'em, thirteen tableaux and six acts, count'em—with Bijou Fernandez featured as Eva was given on Monday night to a beggarly house. Millie Sackett was a capital Topsy, and Charles R. King a very acceptable Tom. The mediocre support included Thaddeus O'Shine, Harry Lulsen, G. Montague, Ed. Grandeen, Maurice Pike, Ed. Jones, T. Kennard, Charles Daniels, Harry Tansey and J. K. Rue. The Misses Florence, as Eliza; Osgood, as Cassy; Mrs. Fernandez, as Ophelia, and Louise Keyser, as Emeline, were apparently all more or less influenced by the somewhat discouraging size of the audience. Ed. Mason, banjoist, and the Tennessee Jubilee Singers were much appreciated. Costumes and scenery good.

Pavilion (W. C. Cameron, manager): To a tent crowded to the stanchions a co. consisting of Messrs. Hooker, Lyle, Morton, Miller, Harvey and the Misses Leigh, Norman and Lyle presented the "musical" extravaganza Bubbles. What excuse the perpetrators of this bit of meaningless and very unharmonious twaddle can offer for thus unceremoniously pouncing down upon the unsuspecting patrons of this place it would be interesting to know. Manager Cameron, however, promises to make amends for this in next week's attraction, Jerome's Brilliants. Cameron, by the way, seriously contemplates enlarging the present rather roomy yet totally inadequate dimensions of the tent by one half, spreading out stage room proportionately.

Item: Mrs. Alberti, wife of the Cincinnati manager, and her daughter, left on Monday for home. They had been on a six days' visit to friends and relatives in the metropolis.

ELMIRA.

Driving Park: Buffalo Bill's Wild West gave a pleasing and interesting entertainment, 17th, to an immense crowd.

Mascotte Academy (H. F. Curtis, manager): The Standard Dramatic co. will open this house 22d, giving Ingomar for the first performance, and continuing for two weeks in standard comedy and drama. Gordon's New Orleans Minstrels, July 9, one week.

Items: Jack Nicholson, who has travelled for past two seasons with Nugent and Gleason's co., is home for his vacation—E. A. Owen, a son of John E. Owen and a well-known stage-manager, is here rehearsing local talent for a charitable entertainment.

CORTLAND.

Cortland Opera House (Mahan and Vosburg, managers): New Orleans Minstrels, July 2.

Taylor's Opera House (D. F. Mallery, manager): Alfred F. Miaco's Humpty Dumpty co., 22d and 23d and July 4.

Arena: Van Amburgh's Circus, July 8.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Illness prevented Rhea's appearance 18th. This house will not be closed during the Summer, but will play first-class attractions. Nothing booked.

Arena: Pullman's Circus gave two performances to fair houses, 10th.

Items: J. C. Remington, the baritone singer (late of Hi Henry's Minstrels), arrived home last week.—Van Amburgh's advance brigade is expected soon.

AUBURN.

People's Museum (Franklin and Kean, managers): The Octoroon, by a very good co., has drawn good audiences throughout the week.

BINGHAMTON.

Binghamton Opera House (J. R. Clarke, manager): A. F. Miaco's Humpty Dumpty troupe every night this week to good audiences.

OHIO.

DAYTON.

Memorial Hall, Soldiers' Home (Samuel Henderson, manager): The Home co. produced the popular old military drama, Ours, 16, to a large audience. As I predicted, the event of the season at this theatre was the presentation of Young Mrs. Winthrop, 20. With such material as the Home co. is composed of, it goes without saying that the performance was smooth and compared favorably with any previous production of this popular Madison Square success. In writing of so excellent a co., all members of which are on an even plane of excellence, it is almost useless to dwell on the talent of any one member. The Constance of Henrietta Crossman was most natural, and interpreted with such art as to win ready recognition from the audience. Miss Crossman is fast becoming a favorite at the Home. Her personality is attractive, her voice soft and sweet, and she is at once sympathetic and fascinating. The appearance of Louisa Balfe, as Mrs. Dick Chetwyn, was the signal for applause, Miss Balfe is one of the very few actresses who pay any attention to little details that tend to make an attractive entirety in a performance. Her appreciation of "points" is remarkable. She wore some adorable costumes (that demand a feminine part for their adequate description). Mrs. Winthrop was well taken by Lizzie Newell. Ida Ward made a pretty Edith, and won the sympathy of the audience from the start. T. C. Huebner gave a manly portrayal of Douglas, and won a well-deserved encore, as did Miss Crossman. Raymond Holmes, as Buxton Scott, had a part that exactly suited him and firmly grasped the opportunities offered him. Thomas L. Colman as Herbert, and Sheridan Tupper as Dr. Mellbank, made the most of their parts. Anna Crosman did the "announcements" in a pleasing manner. The "set" was simply beautiful, and when I state it surpassed anything that Sam Henderson has presented to the patrons of Memorial Hall, it is saying a great deal.

Cues: Manager Larry H. Reist's benefit to-morrow night (22d) promises to be quite a swell affair. Manager Reist has favored the theatre-going people of Dayton with the best attractions on the road, and they (Daytonians) being aware of the fact, intend to make the evening of "June 22, '85" one to be remembered.—J. Clinton Hall will make his first appearance at the Home this season, 23d, as Ingomar.—Jennie Calef will occupy the Grand this week.—The people of Dayton, as well as the veterans of the Home, fully appreciate the kindness of Mr. A. M. Palmer in granting permission to produce the Madison Square plays at the Home this season.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): The Ida Burgess Concert co. did not appear 15th, owing to the illness of Miss Burgess. Manager Hunt informed your correspondent the season just closed was a bad one. He found that the best attractions did the best business, while the inferior ones did not pay expenses. Consequently he is booking the best one-night stand shows obtainable for next season. Thomas W. Keene did the largest business followed by Lizzie Evans and J. K. Emmet the season of 1884, 1885 will open Sept. 8 with Lizzie Evans.

PENNSYLVANIA.

PITTSBURG.

Exposition Park Theatre (John A. Ellsler, manager): The Wilbur Opera co. opened this gem of a Summer theatre with a three week's engagement, which was brought to a close, 20th. The business done—although the weather was cold and unfavorable to out-of-door performances—was fairly good. The co. never before appeared in this city to better advantage. Mr. Wilbur will be welcomed back should he decide to return later in the season. Rhinehart's Juvenile Opera co., 27th.

Opera House (John A. Ellsler, manager): The New York Standard Theatre co. produced a round of legitimate plays last week, to only moderate business. The co. which is headed by W. J. Magee and Bessie Tonge, is fairly good. Galley Slave, 22d; Thalia co., 29th.

Harris' Museum (P. Harris, manager): Keefe's Dramatic co. did very well last week. Hazel Kirke and other oft' repeated plays, constituted the repertoire. Loudon McCormack's Danites, 22d; Harris Opera co., 29th.

Library Hall (Frederick A. Parke, manager): Closed.

Academy (H. W. Williams, manager): Closed.

Sixth Street Museum (Morgan Thomas, manager): This house has been doing rather a small business lately. The attractions have been fair.

Items: Mrs. J. O. H. Black, of this city, has joined the Wilbur Opera co. The lady is a very good singer, and in time will become a valuable acquisition to the co.—Manager Parke has returned from New York.—Coup's Equine Paradox and Lester and Allen's Minstrels have been booked for Exposition Park Theatre.—Keating and Sands, of this city, are back from Europe.—Louise Eissing and P. J. Buch, late of the Pennsylvania Dutch Pinafore co., have joined the Wilbur co.—The Pennsylvania Dutch Pinafore co., which stranded in this city, was enabled to leave town 17th. Railroad fares were paid by Mr. Alexander, of Philadelphia; hotel bills still remain unpaid.—The Standard Opera co. was in town 21st.—Barnum will exhibit in this city latter part of September.—Miss Meredith, of the Wilbur co., departed for Philadelphia 18th. She will probably leave the co.—The door-keepers, ushers and other attaches of the Opera House will benefit 20th.—The Mexican band will shortly play an engagement at Exposition Park Theatre.—Maud Atkinson will shortly return to her home in this city.—J. K. Cooly, tenor of the Wilbur Opera co., was presented with a beautiful gold headed cane, 20th, by a few of his numerous friends in this city. "Jimmy" became very popular during his too short sojourn in the smoky town.—Mr. and Mrs. John A. Ellsler will soon remove their family to Long Branch residence, where they will remain during the heated term.—J. E. Brand severed his connection with the Wilbur co. 20th. Mr. Brand will spend a short time in Indianapolis visiting friends, after which he will depart for Europe.—George C. Boniface, Jr., of Harris Opera co., is in town.—Ida Siddons and Lizzie Evans in town, 22d.

OIL CITY.

Opera House (Kane and Toney, managers): The Mexican Typical Orchestra appeared 17th, before one of the largest and most pleased audiences of the season. The Galley Slave 23d and 24th, to good business. Under the new management our opera house will be more successful than it has been. Mr. Rogers is a competent business manager and a judicious advertiser, and an increase of business is already noticeable.

MEADVILLE.

Library Hall (Fred. C. Andrews, manager): The St. Quintin Opera co. sang all work to good business and gave good satisfaction.

HARRISBURG.

The Wild West Show of Buffalo Bill has been and gone. It exhibited at the Harrisburg Base Ball Park 16th. The attendance was immense. The performance, especially the rifle by Buffalo Bill, Annie Oakley and Johnny Baker, were warmly applauded. Buck Taylor, with his wonderful ability as a bare back rider as his specialty, and when presented, received an ovation that was well deserved, which was most becoming to this very good horseman.

McKEESPORT.

White's Opera House (James E. White, manager): The Standard Opera co. opened a four nights' engagement 15th. They played to well-filled houses and gave excellent satisfaction.

BUTLER.

Butler Opera House (J. J. McCandless, manager): Hammerly's Standard Opera co. commenced a three nights' engagement 17th, appearing in Chimes of Normandy, Olivette, Pinafore and The Mascotte. Miss Nicholson pleased the large audience as Germaine, leading character, and Robert Wilson made a hit as hard introduced a song and dance so pleasing that night that they were required to repeat it the next night. Receipts for the four nights from 75cts. to $1.50 and thirty cents. Nothing booked at present.

Items: A number of Southern theatrical companies have been booked for this city, but owing to the illness of Manager McCandless, who is confined to his bed with typhoid fever, they have been compelled to cancel their dates. The Butler Band, of Butler.—The Standard Opera co. will play one night in Kittanning, commencing and ending the week.—Manager Parke, of Pittsburg, was a passenger on the train from Brookville.—On the 20th Manager Ellsler, Treasurer Rogers, manager of the Standard, was presented with a gold watch by the members of the Germania Band.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (W. E. White, manager): Murray and Murphy opened their week's engagement 15th. Our Irish Visitors to a very good house. Both Murray and Murphy were each very funny. The singing and dancing of Polly McDonald were well liked. Pretty Pony Lorraine sang very pleasingly, her articulation being faultless and winning an enthusiastic encore. This week the farce-comedy, The Private Tutor, will be produced under the management of Harry Meagle, with an excellent cast and strong co.

Theatre Comique (Hopkins and Merron, managers): The bill for last week was one of the best offered during the season, the olio being very good, and Pat Rooney, who is always popular, and had to respond nightly to six and seven encores. The burlesque of Orpheus and Euridice closed the performance and was presented with snap and acceptably to all the patrons. This

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Revere, Blanche
Rivers, Mabel
Standish, Harry
Stevenson, Charles
Staley, G. C.
Shelwood, Alice G.
Standish, Mrs. Annie
Stewart, F. C.
Shewell, L. R.
Sargent, H. J. (2)
Searle, Cyril
Starke, F. E. (2)
Strakosch, Maurice
Stuart, J. H.
Scott, F. N.
Swain, Carrie (2)
Surety (2)
Shine, Giles
Suits, Miss Annie
Sampson, W. C.
Thompson, Lee
Thomas, Agnes
Thompson, Charlotte
Thompson, J.
Turnock, Eva
Taylor, Marie (2)
Turner, Fred.
Tracy, H. (3)
Tobin, M.
Tayleure, Roland
Ulmer, G. E.
Ulmer, G. T. (2)
Verner, C. E.
Van Veghten, E. H.
Vane, Sadie
Weber, Maud
Wilson, Orrin
Wallick, James H.
Warner, John
Wright, George L.
White, Douglas
Woodersou, J. L.
Weed, Lew
Williams, Dan (2)
White Slave co.
Wilson, M. M.
Welch, W.
Wyman, A.
Williams, C.
Wright, J. K.
Webber, Harry
Wainright, R. (2)
Wilson, Rosa
Wilmere, Josie
White, LeGrand
Warren, Edward
Young, Frank
York, James (2)
Young, Zodiski
Zlande, W. F.

*** *The New York Mirror has the Largest Dramatic Circulation in America*

Another Year's Delay.

In the expectation that the Theatrical License Bill would take effect immediately, the managers of this city were more than usually prompt in paying their taxes into the city treasury when they fell due on the first of May last. But the Bill did not receive the signature of the Governor and become a law until several days later, despite the urgent appeals for quick action put forth in behalf of the Actors' Fund by its able spokesman, ex-Judge Dittenhoefer.

In consequence of the tardy action of the Governor the Juvenile Delinquent Society has been enabled to successfully lay claim to the share of the license moneys hitherto apportioned to its assistance, for the reason that the fees were paid to the city by the managers previous to the complete passage of the Bill. The result is that the sum of $14,000, which might otherwise have enriched the Actors' Fund and greatly enlarged its field of usefulness, has been absorbed in the same obnoxious manner that has been the source of so much dissatisfaction for many years.

However, this will be the last time that the Juvenile Delinquent Society will fill its coffers at the expense of the dramatic profession. On and after next May the Fund will receive its just due as the charity among all our city charities having most claim to recognition in this quarter. Meantime, the Juvenile Delinquent Society will have to stand guard for another year over the dives and third-class variety resorts where entertainments are frequently attempted without the preliminary essential of taking out a license. There are many of these places, where, under cover of liquor-selling or concert-giving, the law is persistently violated. If only as a matter of municipal economy it is to be regretted that the Fund's charge of this business did not begin this year, for it is quite certain that the managers, having both the Fund's and their own interests at stake, would take more thorough measures for the enforcement of the theatrical license provision than has been customary under the *regime* of the Juvenile Delinquent Society.

Laughter Without Fun.

Public curiosity has been excited by recitals of contests and awards to champions in gastronomy embowelling in a given time the largest string of fried sausages, most braces of broiled quail, the greatest number of boiled eggs, and so through various other viands calling severely upon the digestive powers.

The toughness of the diet seems in many cases to have been the *point de resistance*, and the nearer it approached absolute indigestibility the greater the triumph of the voracious feeder.,

For a time the successful gormandizer, while his paunch still labored with its cobble-stone cargo, was looked upon as a marvel in his way and was much envied by hungry small boys and aspiring clambake attendants.

In the qualities which distinguished these men of the ostrich stomach we think worthy rivals may be found in many of our modern audiences who sit agape, night after night, and swallow the unleavened jests, hits, snaps and routine toasted cheese which is offered to them from the mouse-traps of the variety and "catch on" performance.

The persistence of these gluttons of stale humor and dry crusts of jocosity is truly astonishing, and would fully justify the ordaining of a new order of saints, to be known as the Dry Masticators, or Saints of the Order of Sawdust and Indigestion.

The worth of these people has been much impressed on us lately by discovering, through the help of a patient statistician, that the current market for the last year has supplied to its customers: Jokes reflecting on the cast-iron mother-in-law, 4,987; the miserable dude has been good for 5,649 skits; the eclipse bonnet at the theatre, 1,262; the terrific hash of the popular boarding-house is answerable for 3,112 insidious flings; the Chicago girl's foot travels at the rate of 3,125 on the nail; the poverty of editors and poets is made merry over no less than 3,625 times; the plumber banditti are "hoisted" to the tune of 9,871; but the prize is taken by the greatest, dryest, least inspiring of all facetiæ, the skating-rinks, 214,368, which number seems to portend a sudden collapse of that particular cyclone.

It is encouraging that the painstaking chronicler of dull drollery is able to state that during the present year the figures show a falling off of more than seventy-five per cent. in gross bulk of "chestnuts" gridironed before the public; from which we are by no means to agree with him that American humor has declined and that humorists have stopped in their work.

The structures of the routine joke-maker are but tombstones, which point where mock fun lies dead and buried; whereas the true humorists erect milestones by which we note our progress and advance into the province of genuine mirth.

Husbanding Power.

Whoever reads closely the personal history of the great Napoleon will be sure to come upon some practical lesson which will avail him in the details of everyday life.

A special point is salient on every page of his career—namely, the reservation of force so much prated about by certain modern neologists.

Whatever of vitality the great practical man of the eighteenth and nineteenth centuries could husband he had the discernment to know and utilize the way. In so small a matter as the loss of nervous power by the fact of wearing new-made boots he provided against by having his foot-gear broken in by a head valet's wearing them and securing their easy use by the Emperor.

In greater matters he was of course equally alert, as is most clearly demonstrated by a memorandum he dictated to one of his secretaries: "Bayone, July 17 1808. The Emperor wishes to form a travelling library of one thousand volumes in small 12mo. and printed in handsome type. It is his Majesty's intention to have these works printed for his special use, and in order to economize space there is to be margin to them. They should contain from 500 to 600 pages and be bound in covers as flexible as possible and with spring backs. There should be forty works on religion, forty dramatic works, forty volumes of epic and sixty of other poetry, 100 novels and sixty volumes of history, the remainder being historical memories of every period."

In this summary we have an insight of the character of the man; it will be noted that the element of imagination predominates in the selection and that the dramatic ingredient is not neglected.

In both of these components we have factors of Napoleon's supreme skill in war. For war as he pursued it constantly demanded the exercise of prompt invention and was conducted dramatically; a campaign conforming, if closely examined, having its plan or plot, distribution of characters a beginning, middle and end to the requirement of a well-constructed and well-acted play.

In his methods there will be found instruction for the actor which he may profit by, and learn by concenttarion and husbanding resources and directing his energies to vital points to make the enactment of a great drama equal in brilliancy and effect to the achievement of a Napoleonic victory.

Personal.

MARTINOT.—Much interest attaches to the appearance of Sadie Martinot on Monday in the title-role of Nanon. It is a soubrette part, quite in her line, and she is expected to make a hit in it. Above is printed a portrait of the lady.

MACKAY.—John A. Mackay positively declines to take a benefit.

CARSON.—Emma Carson has gone to the country for the Summer.

MADDERN.—Minnie Maddern is gone to Mamaroneck to spend the Summer with her aunt, Mrs. Shepherd.

RYLEY.—Not content with the two villas which he has already built at New Rochelle, J. H. Ryley is erecting a third.

CAYVAN.—Georgia Cayvan remains in San Francisco with friends. She will appear there in several performances of The Octoroon.

BIDWELL.—Since his arrival North, Manager David Bidwell has much improved in health. He resides at the Coleman House.

MALONE.—John P. Malone is rusticating at Rye and intends to stay there through the Summer. He has not arranged for next season yet.

RYLEY.—J. H. Ryley received a cablegram from D'Oyley Carte two days ago, retaining him for a part in The Mikado when it is produced here.

HASMAN.—Mr. Hasman, who is now residing at his Summer residence, Holly Beach, made a flying visit to the city last week on professional business.

ARONSON.—Edward Aronson, the popular business manager of the Casino, was tendered a dinner at Manhattan Beach on Sunday. It was his birthday anniversary.

BARRETT.—Lawrence Barrett is attending the commencement exercises of St. Marks School at Southboro, Mass. He and James Russell Lowell are being entertained by a prominent resident.

FIELD.—Frances Field has been engaged by George C. Miln to play Desdemona, Fiordelisa, Julie de Mortimer, etc. She goes to Chicago to-day to create the leading part in George Morton's play, His Sin. She will remain there about four weeks.

DAVENPORT.—After spending a couple of days here Fanny Davenport left for her Summer home at Canton on Tuesday.

CAYVAN.—It is not very probable that Georgia Cayvan will play May Blossom next season as she has received an offer of $200 per week from Alfred Hayman, the San Francisco manager, to remain on the Pacific Coast and play a repertoire of high comedy.

HILL.—J. M. Hill has arranged for the appearance of the Equine Paradox at the Columbia Theatre, Chicago, in August. The attraction is a fine one and Mr. Hill believes it will be acceptable to the same people who expect to see Modjeska and Mather later.

SANGER.—Frank Sanger's luck was again verified on Saturday when he was winner to a large amount on "Joe Cotton." The race meetings and his realization of an interesting domestic event have thrust the entire business of the Sanger companies upon F. McCloy's shoulders.

WHITECAR.—W. A. Whitecar, a portrait of whom appears on our first page, has played leading support to Aimée throughout the season, meeting with favorable recognition from both press and public. Mr. Whitecar is a painstaking actor, whose progress in the profession has been made by the putting forth of earnest and legitimate endeavor.

HART.—Mr. and Mrs. Tony Hart went to Syracuse on Tuesday. After a few days they are to pay a long-promised visit to Nat Goodwin at Ocean Spray. Later they will go for a couple of weeks to Saratoga and Niagara Falls. On July 10 Mr. and Mrs. Hart are due in this city to begin rehearsing their new plays. Time has been offered Mr. Hart's manager at many of the principal theatres throughout the country.

Poor McCullough.

For the past week or two it has become painfully evident to the friends of John McCullough that his condition is rapidly becoming such that some restraint must be put upon his actions. During the time that he has remained at the Sturtevant House, where he has merely boarded, taking his meals at Delmonico's, he has had many irrational moments. In the proprietors of the Sturtevant, the Gilsey and the St. James hotels, the Messrs. Leland, Breslin and Connor, respectively, he has three good and tried friends, and consequently the greater part of his time was spent in visiting those places. On Saturday last Mr. McCullough made a scene in the office of the Sturtevant claiming that the hotel clerk had in the safe $10,000 which rightfully belonged to him. He was finally quieted, but a day or two after a similar demand was made by the actor on Horace L. Leland. These occurrences and numerous others led to the Messrs. Leland on Tuesday to send a telegram to Mrs. Wirt, a sister of the tragedian, who resides at Dunmore, Luzerne County, Pa., informing her of his condition and advising his removal.

Early yesterday morning and long before any answer or the appearance of any of the relatives at the hotel was expected, Mr. McCullough came up in his quiet way to Mr. Horace Leland, and said:

"Let me have $200, Horace. I guess I'll take the advice you gave me some months ago, and go and see my sister."

"John," replied Mr. Leland. "You're going just where you ought to go. There are lots of children up there and you'll have a good time. Besides it's out in the country and you'll have the long rest that you need."

Mr. Leland then handed the actor fifty dollars in bills and checks payable to his order for the remainder of the amount. A cab was called, his trunk was put on top, and Mr. McCullough, stooping over, held a whispered conversation with the driver. Instead of going down town to cross over the ferry to Jersey where the Pennsylvania Railroad to Philadelphia was to have been taken, the cab drove up-town. Mr. Leland had, however, taken the precaution to send with the tragedian and his colored valet, one of the hotel employes. About an hour after the cab had left that man returned with word that McCullough had stopped the cab in West Forty-Eighth street and told him to go back—that he would meet him at the depot at one o'clock.

Mr. Leland was somewhat puzzled at the actor's movements, and accordingly waited with considerable impatience further word regarding him. At a little before three o'clock it came in the shape of a telegram addressed to either Horace or Lewis Leland and written by Mr. McCullough's valet, Tecumseh Price. It read as follows:

JERSEY CITY, June 24, 1885,
2:43 P.M.

Mr. McCullough seems perfectly lost, and knows nothing. After waiting until now, found him in Jersey City depot. He had bought tickets for three. One to Chicago and two to Philadelphia. TECUMSEH PRICE.

About ten minutes later another telegram was received, which read:

JERSEY CITY, June 24, 1885,
3:00 P.M.

Mr. McCullough very bad. Shall I bring him back or go to Philadelphia with him? Worse than ever.
TECUMSEH PRICE.

Mr. Lewis Leland read both despatches and was considerably disturbed by them. Without losing a moment's time he sent for a cab and taking Mr. Hitchkock, the clerk of the Sturtevant, with him, drove to the Jersey City depot, intending to accompany the actor to Philadelphia and deliver him into the hands of his friends. When he arrived there, however, McCullough, he learned, had already left on the 3.35 train for Philadelphia with his valet and a number of friends. Mr. Leland then sent the following telegram to the actor's wife in Philadelpeia:

Jersey City, June 24, 1885.
Mrs. John McCullough, 921 Thompson st., Philadelphia.
John McCullough will arrive in Philadelphia at 5 30. Meet him with his friends at the depot. He is in very bad shape. H. and L. LELAND.

At a late hour Wednesday evening it was reported that Mr. McCullough was safe in the hands of his friends. It is to be hoped that they will see that he is carefully watched and proper restraint placed upon his actions.

Letters to the Editor.

A MISTAKE SET RIGHT.

NEW YORK, June 19, 1885.

Editor New York Mirror:

DEAR SIR:—Seeing my name in the current issue of your usually correct paper as a newly enrolled member of the Actors' Fund I request leave to say that I have the honor of having become a member of that Fund at its first regular meeting, June 8, 1883, and have been a member continuously since. Yours truly,
JAMES L. CARHART.

A LETTER FROM KIT CLARKE'S CAMP.

CAMP ON RAPID RIVER, RANGELEY LAKES, OXFORD COUNTY, Me., June 19, 1885.

Editor New York Mirror:

MY DEAR SIR: Joseph Murphy and myself for the past two weeks have been worrying trout and mosquitoes during the day on the rivers and lakes of this wilderness, and toasting our shins before blazing big fires during the evenings to keep warm. We had a few flakes of snow the other day, just to show the sort of weather that can be organized at a moment's notice in this primitive forest. Are you having any snow around New York at present? Arthur B. Chase, after living here twenty-six days with his right leg badly broken just above the ankle, was carried out yesterday *en route* for his home at Holyoke, Mass. Mr. Chase may be credited with an abundant supply of courage. His leg was being reset in camp at night, and a backwoodsman was asked to hold a candle. The heel of the foot was turned clear around in front, and had to be turned back. It was too much for the tender-hearted Nimrod who held the light, and he promptly fainted. "Give it to me!" said Chase, and he held the light during the operation. It never even trembled. That was an advanced display of unadulterated nerve. We are off to the woods to-day in search of the frisky bear. Your untutored bear, when neatly cornered, affords a heap of festivity. Yours,
KIT CLARKE.

A CARD FROM AGENT M'KINNEY.

NEW YORK, June 24, 1885.

Editor New York Mirror:

DEAR SIR:—I am the authorized agent of all the first-class opera houses and theatres in the Western cities situated between the Mississippi River and the Salt Lake Basin (Wasatch Valley). I have the open time in every city in the section described, and in many of them the bookings are left absolutely to me, and all applications for open time are immediately referred to me should parties apply direct. A majority of the Western managers have decided to entrust their bookings to my charge, and, with the exception of a few cities, I have exclusive control of the open time. I am here solely in the interests of the gentlemen I represent, who pay me each Summer for services rendered. I do not ask a remuneration from the travelling managers for booking their attractions, and any information or assistance required of me is given freely and without charge, as I consider it my duty to do all in my power for the travelling as well as the local manager. My whole aim during the past five years has been to make the great West a desirable amusement field and to induce the higher class of attractions to visit it. I have to this end worked faithfully and dilligently, and during the entire period mentioned I have devoted my vacations during each Summer and all my leisure time during each travelling season toward the building up of theatrical interests in the West.

The best proof that my efforts are appreciated is that all the managers in the West have honored me with their confidence, and each Summer I have been retained in spite of the efforts of others to injure me, and thus hope to reap the fruits of my labor. I have qualified myself for the position I now occupy, not only to better serve my employers' interests, but also to assist those who compose the executive departmens of my profession, and who are compelled each Summer to remain in this city for the purpose of arranging for the coming season. It is not my desire to encroach or infringe on any one's rights or priveleges. I am here to help and not to hinder, but to enhance the interests of all concerned. In support of my statements herein contained, I will refer you to any manager or agent, or to any prominent member of the profession, and I'm sure that all who know me, or have come in contact with me in a business connection will testify to my earnest desire to protect and enhance those interests confided to my charge. Yours truly,
J. W. MCKINNEY.

A REPLY TO MR. DALY.

CHICAGO, June 18, 1885.

Editor New York Mirror:

My attention has been called to a communication from Mr. Daly, appearing in your number of June 13, which contains a number of mis-statements and insinuations against both me and Mr. Peattie. I trust you will favor us with the small space necessary to correct these. Mr. Daly, from the very beginning of our controversy, has seen fit to misrepresent us and the issues involved in this fight with him. I will not follow in his wake therein. First of all, though, I'll have to improve on Mr. Daly's misquotations. The play he speaks of is not Der Rabe der Sabinerenen, but Der Raub der Sabinerinnen, which is an entirely different thing. Then, again, the copies he speaks of do not contain the proviso, "als manuscript gerdreht," but "als manuscript gedruckt," which again means something entirely different. For a man who claims German scholarship these gross errors appear rather singular.

As to the question of the value of those few affidavits which Mr. Daly was able to submit to the Court, coming from the very parties—and from them only—whose interests are identical with those of Mr. Daly in this matter, stating in substance that no copies of Der Raub der Sabinerinnen had been sold "over the counter." The Court had spoken on that point in his decision dissolving the injunction against us. The preponderance of the evidence was on our side. Besides, all we were asked to prove—and did prove to the satisfaction of the Court—was that copies of Der Raub der Sabinerinnen had been sold at all with the consent of the author, whether "over the counter," or "under the counter," or any other way, cuts no figure. Mr. Daly indirectly admits the justice of our position himself in his communication, for one of his sentences implies that copies of the play were sold. It was not necessary for us to prove that our copy of the play had been bought by us, but merely that copies of it have been bought and sold in Germany at regular dealers. Hence the futility of Mr. Daly's argument results plainly.

It was because Mr. Daly and Judge Blodgett differed slightly on this point of sale of copies that the court decided against him; and that, at the advice of his counsel, Mr. Daly indulged in the cheap manœuvre of dismissing his suit, after the court had plainly intimated that on a final hearing the decision would go against him, and removing it to a State court.

As for Mr. Daly's ridiculous assertion that managers cannot purchase nor sell the rights we have to our version of Der Raub der Sabinerinnen, managers themselves will best judge of its truth, since they by this time know that the injunction against us is dissolved, and no new injunction having been obtained by Mr. Daly. Mr. Daly is also wrong when he says that we offer for sale "plays owned by me." We offer merely our own original and unaided versions of some plays, the original of a couple of which Mr. Daly has, I believe, also made use of, or else is going to use. There is no special effort on our part, that is mine and Mr. Peattie's, to use material which Mr. Daly or his translator may also use. It may happen, though, that he and I both become convinced just about the same time that some particular new foreign play lends itself readiest to adaptation. In that case have I not just as much reason to feel injured as he? Especially since in this case he had so much the best of us by reason of having a co. and a theatre ready to put on any new translation he might have procured. We can both of us also assure Mr. Daly that there is not the slightest wish on our part to undertake such a perilous journey as to "ride to piratical fame on his back." We keep our own Pegasus for that purpose, and intend to exclusively confine our equestrianism to that animal.

Finally, when Mr. Daly says we have no right to borrow plays from somebody else, or to translate pieces which belong to another, he is partially right and partially wrong. We can borrow plays if we choose to, but will not interfere with pieces which belong to another. If Mr. Daly, however, claims that the pieces we have translated belongs to him, he states something which might be very difficult to prove. And some of our plays, I am very sure, he will not and cannot possibly lay any claim to; besides, they are not in his line. The field of judicious adaptation is large enough, and Mr. Daly will soon find out that his interests and our interests need not necessarily collide, especially since we do not feel anxious that they should. If he will meet us in a gentlemanly spirit and stop flinging unjust insinuations and Billingsgate at us, the rancor which has marked this whole controversy will subside. Respectfully,
WOLF VON SCHIERBRAND.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVES LABORS LOST.

Stetson stories are going the rounds. They crop up in a bunch at stated intervals. The latest—I believe it has not found its way into print before—concerns a letter received by Bluff John's secretary, which he read to the manager on his arrival at the Fifth Avenue one morning. The writer—a woman—said that her daughter was a dramatic genius. She could fill the Fifth Avenue to repletion every night for a week with her myriads of society friends. She made Stetson the first offer of this great opportunity, and she would be willing to furnish her daughter's services for the time specified in return for the theatre, a company, advertising and fifty per cent. of the gross receipts.

"Humph!" ejaculated Stetson when the reading of this modest epistle was finished.

"What reply shall I make?" interrogated the Secretary.

"Don't make none!" yelled Mr. Stetson. "Stick that letter on the *gall-hook*."

* * *

Frank Sanger looked worried and anxious when I met him early in the morning at the Union Square Hotel yesterday. I believe I was the first outsider to hear the news and I congratulated him on the arrival of his first child. Sanger is always lucky, and so of course the newly-come is a bouncing boy. Mrs. Sanger, I regret to say, is seriously ill and her condition is the cause of grave anxiety.

* * *

No authentic news has arrived concerning Mason Mitchell, who was reported to have met his death in a tragic manner while hurrying to the front to take an active part in the recent Canadian border troubles. His friends fear there may be truth in the statement, for nothing has been heard of the young man since he left the Claxton company in Winnipeg. He is an inveterate Nimrod, and it is possible that Mitchell has merely gone into the wilds on a hunting expedition, from whence he will appear one day alive and well. At all events there is some comfort to be derived from this theory. I knew Mitchell well and liked him for his manly and gentlemanly qualities.

* * *

There is an unwonted activity in managerial circles that encourages bright anticipation for next season. The city is full of busy managers and agents. Some of the latter, by the way, who represent Western circuits are having a lively war among themselves, growing out of differences respecting the number of opera houses which they are authorized to book attractions for. The actors have ceased to grumble, for engagements are being made rapidly, and the salaries offered are, if anything, above last season's average. I believe some of my contemporaries are adopting, or have adopted, measures of retrenchment on the plea that there is an unprecedented scarcity of news. A glance over THE MIRROR'S pages this week (which fairly teem with matters of general professional interest) does not lend the slightest color of truth to this assertion. This is now the largest as well as the best dramatic journal published in this country, and its readers will not suffer any stint of comment, news or gossip so long as the field is so productive as it is at the present time. Indeed, instead of condensing the many departments which have made THE MIRROR essential to every manager and actor in the business, and reducing its size from motives of economy, it may be necessary, if the present pressure continues increasing, to issue a sixteen-page number occasionally during the Summer.

Modjeska's Political Policy.

Madame Modjeska has been playing in Dublin. From that city she writes to a friend in New York a witty and characteristic letter, in the course of which she says:

"This is a very gossipy letter, but I am somehow in good spirits, being among the Irish people, where they treat me like a queen, and are so nice and obliging in every way. I receive in my rooms both parties. The patriots go out, and then streams in some satellite of the constellation of Lord Spencer, and so forth. But I am with the patriots, of course (!) I am just going to pay a visit to the Lady Mayoress; I mean the Lord Mayor's wife, and I am sure the Earl of Clonmel will horribly squint at me when I tell him this; but never mind that, the business is *splendid*, and so it was in Edinburgh and Glasgow."

The Madame leaves for her castle in Poland on July 1. Her European tour has been successful, and she is well and happy. Next season she will tour this country under the management of Daniel Frohman and Fred. Stinson.

A Newsy Talk with Mr. Hill.

"My arrangements for next season are almost completed," said Manager J. M. Hill to a MIRROR reporter who saw him at the Hotel Dam. "As you know, I have leased the Union Square Theatre for a year, during which I shall present Miss Mather to the New York public in her entire repertoire. She will open on Oct. 13 in Romeo and Juliet, which will be given in splendid style. The principals are already engaged and include Frederick Paulding as Romeo, Milnes Levick as Mercutio, H. A. Weaver, Sr., as the Friar and Carrie Jamieson as the Nurse. The rest of the characters will be in good hands, as they will be interpreted by people who have been with me for a number of years. Everything is to be new in the production—furniture, properties, scenery, costumes and all. I have engaged the second floor of No. 12 Union Square, where I intend manufacturing all of the dresses that are to be worn.

"These dresses will be entirely original. As you can see by these sketches they will be made so that the colors do not clash. The stage fixtures and the general nature of the spectacular effects will all be looked after by the artist, Alfred Thompson, who superintended Mr. Irving's production of the play in London. The reason I am running this costuming room myself is not because I expect to make money from it, but because I desire to produce perfect stage pictures. It is not settled yet whom I shall engage to paint the scenery for the production, but Mr. Goatcher will probably be one of the artists. Certain people excel in certain lines of scene painting, and I shall select the best of every kind. As for the supernumeraries, there will be a great number of them, and the feuds of the Montagues and the Capulets will be represented as realistically as ever they were on any stage. Mr. Thompson will also attend to the ballet pictures.

"How long do you intend running the play?" asked the reporter.

"I don't really know. I do not intend to force the run of any play, especially when I have a big repertoire to fall back on. If the public are pleased I shall keep a production before them, but not otherwise. As for the play to follow it I cannot say yet, but it will probably be some comedy, The Honeymoon, for instance. I think Romeo and Juliet will be put up for a pretty good run, however. Miss Mather played it in Boston for two weeks, something unprecedented in this country. It's hard enough to play such a piece to good houses for one consecutive week, let alone two. During the year for which I have leased the Union Square I intend that Miss Mather shall play all her pieces. The rehearsals will probably begin early in August.

"When have you decided to bring out A Moral Crime?"

"In Chicago, at my own theatre, the Columbia, on August 3. The play, as you know, is by Elwyn A. Barron, of the Chicago *Inter-Ocean*, and Morgan Bates, a literary gentleman of the same city. It is an emotional drama with a tragic ending, and I confidently look forward to its making a hit. The two leading characters will be taken by Marie Prescott and Joseph Haworth, and both characters are so strong that it would be hard to predict which will take the lead. The company will be one of the strongest that has ever been taken out of this city, and will include, besides Miss Prescott and Mr. Haworth, Frank Losee, J. W. Pigott, E. H. Sothern, Edwin Cleary, H. A. Weaver, Sr., Carrie Jamison, Madame Selina Dolaro, Lillian Richardson and Miss G. Langdon. Everything connected with the play, even the furniture and the upholstery, will be entirely new and manufactured by my special costumers. I have already booked for the Columbia, which is to run through the entire year such attractions as Keene, Modjeska, Anderson and Mather, and I shall also produce several new things there. All of my productions will be put on as carefully as though they were to be continued for a year."

"Besides the attractions I have enumerated," concluded Mr. Hill, as the reporter rose to go. "I will manage next season Messrs. Murray and Murphy in Elliott Barnes' Our Irish Visitors, a play of the Rag Baby order, which is full of fun and novel situations. They have already played a successful season of twenty weeks, and will begin their next season's tour at the Boston Theatre on August 17th, from whence they will play all through New England in the early part of the Fall, coming to this city later. I am now engaging strong specialty people to support them. My Buffalo Theatre, which had a very prosperous season last year, will be opened by A Moral Crime, most probably in the first week of September, after its run in Chicago."

Mrs. Langtry at Law.

On Tuesday the Messrs. Bowers, attorneys in America for Mrs. Langtry, were served with notice by King and Lightfoot that the suit instituted against her by the late Maurice Greenwall was about to be reopened by his heir, Harry Greenwall, a younger brother. Before she left for England she was personally served with notice by Maurice Greenwall's lawyers, and she gave bonds for her reappearance in America. Upon the death of the Australian manager the action pended the settlement of his immediate affairs. The heir went to San Francisco, and received the will, documents and personal effects of his deceased brother. Important among his requests was an injunction that the lawsuit against the actress should be prosecuted if he died, as he intended at any cost to do so if he lived. His will was made on board the steamship *Zealander*. The date of the beginning of the Australian tour was July, 1884, and it was to have lasted for twenty weeks. Damages to the amount of $27,000 are claimed, over $7,000 having, it is alleged, been spent in preliminary expenses.

Dion Boucicault is in a similar position. He also decided to fulfill the contract he made with Maurice Greenwall, and the letter was on his way to bring suit against him when he died. Before leaving San Francisco for Australia lately, Harry Greenwall's attorneys caused Boucicault to provide a good bondsman for $5,000 to ensure his return. When he does so the suit for damages against him will proceed.

Fanny Davenport in 'Frisco.

Edwin F. Price, manager of Fanny Davenport, was in the city Monday. His countenance was beaming with good health, and a cheerful smile monopolized his handsome features.

"Did Miss Davenport have a prosperous season?" he repeated after THE MIRROR reporter, who had accosted him to learn how much financial prosperity was the reason of the broad smile, "Yes, indeed, we had a prosperous season, one that was as good if not better than that which preceded it. I am just back here from San Francisco where a splendid two weeks' business was done with Fedora. Our regular season was ended, you know, at Minneapolis, on May 4. This was Miss Davenport's first appearance in San Francisco in six years and you can easily imagine how nervous she was. In fact it was virtually another Fedora first-night. She duplicated her great success elsewhere despite of her nervousness. Joseph Wheelock, who played Loris Ipanoff for the first time, was almost as anxious as she; nevertheless he made a decided success in the character.

"The large business we did in San Francisco," continued Mr. Price, "was all the more remarkable from the fact that that city is just like New York in certain respects. When we opened, near the 1st of June, the society people had already packed up their Saratogas and their Newports, and hied them away to the watering places, which are within a radius of fifty miles about the city. Somehow or other, though, they must have come back, for our first-night audience at Baldwin's Theatre was one of the most fashionable and brilliant that had ever graced its interior with their presence, and the whole two weeks' patronage was from that same class of people. Instead of diminishing, too, the houses seemed to get larger every night, and for the last two performances, Saturday matinee and night, our receipts were $100 greater than they had been for the first two representations of Sardou's drama. It isn't very often that a first night of a new piece's receipts are beaten, is it?

"A day or so after the initial performance Miss Davenport had a very happy surprise. She had worked extremely hard for the success of the performance, and her enthusiasm and the able manner in which she had conducted the stage management, as well as the clever manner in which she had arranged the situations and all the smaller details, had won for her the admiration and esteem of every one of the company. For that reason a more than usually fine representation was given, and on the following day or so she received by cable the congratulations of M. Sardou. Her pleasure at this token of regard from the great master was more than I could describe to you. It seemed to nerve her on to better work than she had been doing, and so wearing were the performances on her that three days before the season ended in San Francisco she was so ill that it was all she could do to get through the part. She never flinched, though, nor do I think she ever would as long as she could stand up."

"What are your intentions now, Mr. Price?"

"We will stay all Summer at Canton, Pa., where Miss Davenport will take a long, as well as a long-needed rest. We cancelled several Autumn weeks on account of playing so late into the Summer season. Our next season will begin on October 26. The company will contain almost the complete original cast, including Robert Mantell and his wife, Marie Sheldon, Nellie Irving, Melbourne McDowell, Eugene O. Jepson and Frank Willard. Some of the small parts will be even better done than they were in the original production. 'Smiley' Walker will act as advance agent, filling the position formerly occupied by Marc Klaw. The time for next season is not altogether filled up yet, for the reason that I have not yet decided whether we shall go from East to West or from West to East. I could complete the route in fifteen minutes if I wanted to. In fact I have more applications than I can possibly attend to. I have to be very careful, you know. My wife's health is to be considered always in filling dates."

Referring to the San Francisco engagement, for which Miss Davenport was paid as much for her sole services and the play as is given an entire company, Mr. Price paid a glowing tribute to Managers Al. Hayman and Dan. Frohman for the excellent manner in which they put the play on, no expense having been spared in the effort to give a perfect setting and a good cast. The actors, too, had all taken their directions from Miss Davenport from the start and given her every assistance in their power.

"If my wife's health permits it I shall most probably play a return visit to that city," said Mr. Price as the reporter left, "and for that purpose Al. Hayman is keeping time open for us."

Views of a Cincinnati Manager.

To a MIRROR reporter yesterday Manager Fennessy, of Cincinnati, spoke rather encouragingly of the prospects for next season in that city.

"Last season was the best we have had in three years," said he, "and I am not perverting the truth in making what may appear a bold statement in such times as these. Floods, which injured us considerably the season previous, have not since troubled us, and many other propitious circumstances assisted. For the coming year I have booked already Margaret Mather, Emma Abbott, the McCaull Opera companies, Fantasma, Janish in her new play, all of Bartley Campbell's attractions, Rag Baby, M. B. Curtis, A Parlor Match, McNish Johnson and Slavin's Minstrels, Nat Goodwin and his Skating Rink company, Joseph Jefferson, the Madison Square companies, Tompkins and Hill's productions, Shook and Collier's companies, Alone in London, Tin Soldier, Shadows of a Great City and other attractions. I have not much open time left and am naturally picking out the best companies. As to the prospects for next season, I think there will be a great increase in business. Many second and third rate companies have been weeded out of existence and the people will have little presented to them that is not good. They are willing to patronize and pay for meritorious entertainment. The knell of cheap attractions and low prices has sounded."

Mr. Fennessy will remain in town about ten days.

Manager Tannenbaum Talks.

Among the managers who regularly visit New York at this season of the year is Jacob Tannenbaum, of the Montgomery and Mobile Theatres, Alabama. While booking attractions for his own houses, he is also representing the Savannah Theatre, Masonic Theatre, Augusta; Academy of Music, Macon; the Atlanta Opera House, Americus Opera House, the Pensacola Opera House, Florida; Opera House, Meridian, Miss.; and the Eufaula Opera House, Alabama. A MIRROR representative met Mr. Tannenbaum on the Square yesterday, and had a talk with him relative to his enterprises. He spoke in a hopeful, yet not unduly sanguine manner.

"The latter part of September will be about the time we open generally," said he. "I have already arranged to play Annie Pixley for three weeks, spreading the time between Philadelphia and Mobile. She has not played South for two years, but she is a great favorite there, and is familiarly but affectionately called 'Our Annie.' The time and percentage offered me for her is great. Lotta will go over part of the same ground for two weeks, and The Devil's Auction for four, both under my charge. I have also arranged with Talmage for a series of lectures, as his former tour was so profitable. I have known the South long enough to be a pretty fair judge of its wants. Ten years has revolutionized that section socially and commercially. The people have begun to accumulate wealth, and there is but little public debt owing. Taking little interest in politics, they have given themselves up to production and business. New towns and factories are springing up, and if the harvest comes anywhere near our expectations, the next season will be the greatest the South has ever known. I have given the cheap-price question a great deal of study, and am glad to indorse the opinions of THE MIRROR upon the subject. There is no use of sending any but the best attractions to us. Even in Atlanta, Ga., where I thought cheap companies might pay, they failed. Formerly the average rate of mileage was three cents for ten or more people. Now it is two and a half cents per mile, and in in many cases only two cents. A company numbering twenty persons or more can always get a rate of two cents a mile."

A Prolific Librettist.

Fred. Lyster, the well-known musical composer and dramatic author, arrived in this city from England by the *Nevada*, looking as fat and as jolly as ever.

"What have I been doing in England?" he said to THE MIRROR, "Why, I've been writing plays, my lad. I wrote the Battle of Dorking, a musical comedy, for Lydia Thompson which she bought from me. Besides this I have written another play called Daisy for Fannie Leslie and the librettos of three operas for Solomon, The Willow Pattern Plate, Midshipman Easy from Marryat's story, and Under the Greenwood Tree. I am now under engagement to Solomon to write in conjunction with him, and am at present writing a new libretto for Polly. I also go back with Solomon to England when he returns with Lillian Russell at the end of his engagement here. I accompany the Gaiety Opera company to Boston when the new version will be produced, but whether I travel any further with it or not or I do not know."

"Now, I suppose," [illegible] "that you want to know how things are in England. [illegible] as it is possible for them to be [illegible] to politics, the dread of war and taxation. The Lady of the Lea[illegible] pire Theatre has some very good music, but the opera is of very slight action both dramatically and musically, merry airs and the magnificent [illegible] have made it one of the most successful in London, although the receipts have not come anywhere near the expenditure. Glover, a clever young composer, has come well to the front with a new act piece, Ten Minutes for Refreshment, which precedes the opera every evening and is very popular. As to The Mikado that opera is an undoubtedly brilliant success. The libretto is very funny and in Gilbert's best vein, while the music, although well written, is not at all of a popular style. In fact it verges more on the grand. That reminds me that Carl Rosa with his English opera company bids fair to drive Italian opera out of the field altogether in London in popular estimation. It is having a great success."

Bartley Campbell's Plans.

A tall figure, clad in blue flannel, flitting about here and there, and now and again stopping to greet some friend, when a long, slender hand would be suddenly thrust forward from some hidden spot and disappear again almost as mysteriously as it had made its appearance, was not the only evidence that the loungers on the Rialto have had within the past few days that Mr. Bartley Campbell, the genial playwright, is again among them after a flying trip to Europe. His greatest pleasure is to give in some manner a more cheerful air to the corner around which John Sharpe's horse cars rattled, and many an heart's load lightened as he thought of the happiness which his numerous enterprises would give to the profession generally.

During his absence Mr. Campbell has been to London, entered the lease of the Empire Theatre, gotten rid of it again at a profit, though it had turned his hairs almost gray. Vienna, Berlin, Cologne, Edinburgh, Glasgow, Dublin and Bade-Pesth, saw the Manager and heard their Opera music in the latter city and come back much benefited both in mind and body by his voyage.

"Yes, sir," he said, in response to an inquiry from a MIRROR representative who saw him in the Morton House yesterday, "I have given up the Empire Theatre and the San Francisco house as well, and I intend devoting all of my time to my Fourteenth Street Theatre and my travelling companies. By the way, I shall call the theatre 'Campbell's Comedy Theatre.' The preliminary season will open on August 3, when Myra Goodwin will play for two weeks in Sis, following which Tony Hart will appear in his new play for two weeks. The week or two between the end of the preliminary and the commencement of the regular season, September 14, will be given up to renovating the theatre. The house is in excellent condition, the chairs being almost as good as new, but I shall touch up the proscenium arch and give a more quiet and subdued tint to the auditorium. I don't believe in their being any glitter and gleam about an auditorium, as it detracts from the stage pictures.

"I shall also put in a new patented stage invented by myself, which will do away with the work of about nine men, as the scenery can be hauled up and down and the scenes shifted, with the aid of a lever, by one man. The average salary of the men whose services will not be required is about $20 per week, so that in my season of forty weeks the stage will save me something less than $8,000. The improvement is very simple, and the cost of putting it in will not exceed $300. The best seats in the house will cost $2. I don't believe in cheap seats. In England they charge ten shillings for the best seats, and we ought to be able to get eight here. The cast for Peggie will include Kate Forsyth, Ida Vernon, Eloise Willis, Frederic de Belleville, C. P. Flockton, Russell Bassett and Mr. Rich. For Clio, which will be produced at Niblo's on August 17, I have engaged Harold Forburgh, who played the old campaigner in Chicago to great success. The piece will be put on and seen for thirteen weeks if it draws, or six weeks anyway.

"Besides these two enterprises I shall have on the road another Paquita company, which will open in Washington early in September, and which will include Julian Stewart, Lilla Vane, Atkins Lawrence and Miss Cowman. Miss Hooper, the daughter of the U. S. Vice-Consul at Paris, will be the leading lady of the White Slave company, but the remainder of the old company will be retained. Silver will go out stronger and more magnificently mounted than ever. Everything connected with the production will be new. I shall introduce an innovation into my companies this year by putting two advance agents in front of them instead of one. My salary list [illegible] of my theatre will be $6,000 a week, and I think that's quite enough. I purchased [illegible] in Europe of Mr. Sardou the right to a new piece. It is to be a domestic [illegible] French society. It is my hope that it will run up to the holidays, and [illegible] shall attend to the revival of my [illegible] which have never before been [illegible] city."

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Items: There is no foundation in the report that another theatre will be built in Charleston next Fall.

COLUMBIA.

Opera House (Eugene Cramer, manager): Messrs. Theo. and Joe Starke gave a performance 16th of Van, the Virginian, supported by the Amateur Club, of this city, to a large and appreciative audience. The Starks are natives of this city, and are visiting their relatives. For next season they have organized a co. that will be known as the Gilbert and Stark Dramatic co.

Item: J. O. Jeffries has been appointed treasurer of the Columbia Opera House, in place of Theo. Pollock, resigned.

TENNESSEE.

MEMPHIS.

The California Comedy co. advertised to open here 13th did not arrive until the 19th and played to large crowds balance of week at Estival Park. Rip Van Winkle was given at ten cent admission. First dime show we have had.

TEXAS.

SAN ANTONIO.

Turner Opera House (Ernest Rische, manager): The earnest hopes of the patrons of the drama and opera of San Antonio are about to be realized at last, not in the building of a new Opera House, which has been suggested so often, but in the complete change in the interior of the old one, which, when completed, will make it the coolest and prettiest building of its class in the State. To the energy, enthusiasm and public spirit of the new lessee and manager, Ernest Rische, will the credit be due. The floor of the auditorium will be built sloping upward, amphitheatre style, and the seats will be arranged in semicircular order. The gallery will be horseshoe shape, with broad stairways on either side of the vestibule. The parquet will contain three hundred and fifty opera chairs of the latest improved pattern, the dress circle three hundred and the gallery three hundred and fifty, the whole seating comfortably about one thousand people. The aisles will be carpeted, walls decorated, and the building will be well arranged for ventilating and heating purposes. Particular attention will be paid the stage, which will be enlarged so as to accommodate any scenery, no matter how large, and thus obviate a predicament found so embarrassing by some cos last season. A balcony will be built in front, on a level with the gallery, for the use of musicians, and a competent band will play every evening. The population of San Antonio, based on the directory census of 1885, is 30,991, exclusive of the military post and the large number of non-residents always in the city, who make it the Mecca of their pilgrimage for health, pleasure and business. It is the largest city in the State, and with good crops already assured, and the proverbial amusement loving character of its citizens, will make it a desirable field for first-class combs., some of the best already having been booked.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Amalia Materna, assisted by Neally Stevens, Ella Lawrence and Vincenzo Villani and J. H. Rosewald, gave a concert, 13th, to a small but very select audience. Everybody present was delighted with the entertainment, every number on the programme being re-demanded, and cheerfully accorded. Mme. Materna has a grand voice, and knows how to use it. Miss Stevens is a very clever pianiste. Den Thompson drew out large houses, 15th and 16th, to witness his delineation of the old farmer, everybody going to see him. He has excellent support throughout. Edith Murilla and Ignacen Martinetti do a very clever song-and-dance act, and were three times recalled during the first evening, the audience insisting on their return each time. George A. Heine as Old Cy. Prime we consider so near perfection as to be ranked with Thompson himself. Isabelle Cox is pretty, a very pleasing actress, and sings well in a trio with D. D. Bedell and Walter Gale. They were recalled. Thompson and Edith Murilla were called before the curtain at the end of the third act and loudly applauded.

Items: Den Thompson's co. is quartered at "Andy" Brisen's Valley House Cottages, which are becoming the regular rendezvous for dramatic people.—Aimee comes for matinee and night, 22d, and will draw fair houses.—J. H. Haverly is in town for a week, examining some mining property in the vicinity.

Arenas: T. H. Barrett's Circus 12th and 13th, day and night. On the night of 12th they had in near 7,000 people, the attendance falling off to almost nothing 13th. A fair show, having some excellent performers, and a few fine horses.—John Robinson's Circus comes July 27, afternoon and evening.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): The Thompson Opera co. presented Billee Taylor as the attraction for the second week of their engagement opening 13th. In spite of the fact that this opera is comparatively new to the Milwaukee public, and has never been presented by such an excellent co., and such fine stage mounting, business has been discouragingly poor. Mr. Broson was very successful as Billee Taylor. His acting is excellent, and he sings with accuracy, but his voice is metallic in sound. The Sir Mincing Lane of W. H. Gilson was a capital piece of acting. As Ben Bamacle, Mr. McCollin had an excellent opportunity to display his mirth-provoking abilities, and he took advantage of it. His make-up was splendid. Will Kohnle was at home in the part of Crab, the schoolmaster. Franc Hall as Phoebe was very pretty and as demure as possible. Miss Vining makes a handsome Arabella, but unfortunately she cannot sing. Miss Roche was the best Elisa we have seen. May Branson as Susan has little to do, but her sweet face and sprightly manner have won her many friends. The chorus was strong and effective, while the stage-setting could not be surpassed. Manette will be produced 22d, with Cleiro Godfrey in the cast.

Schlitz Park (Jacob Litt, manager): Lovers of Italian opera have received a fine treat this week, 15th, from the hands, or rather throats, of the Milan Opera co. The repertoire included Il Trovatore, Lucia, Faust, Martha and Norma. The co. includes, Romeldi, Benia, Morse, Gilsini, Vansani, Bologna, Gilli, Montegriffe, Michelani, Vedora and others. The chorus though small in number was very effective, and the audience the most enthusiastic we have seen in many a day. It has been a long time since we have had opera so well rendered. The co. closes their season next week, 22d, at the Park.

Items: The musical festival at the Exposition Building opened 12th, to a rather small audience. The soloists are Mme. Materna, Fursch-Madi, Juch, Clapper, Mr. Winch and Max Heinrich. Thomas' orchestra and a chorus of five hundred complete the programme.—The Power of Money has been the attraction at Slensby's this week, 15th.—Frank Yerance sends regards.—Haverly's Minstrels at the Park, 30th.—Manager Marsh does not feel particularly well pleased so far over the success of his Summer venture. We hope he may change his mind before the season closes.—The members of the Thompson Opera co. play a game of baseball with the Chamber of Commerce nine on the 23th.

OSHKOSH.

Grand Opera House (R. L. Marsh, manager): W. L. Smith's Bell-Ringers and Ionic co., 17th to 20th, to good business at ten and twenty cents. They make up a very pleasing evening's entertainment.

CANADA.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Lytell's Montreal co. have been playing here during the week producing The Galley Slave, White Slave, Banker's Daughter, Fairfax and Youth. The co. is of average ability and fair audiences have greeted them at every performance. Blanche Mortimer, Will Morris and W. H. Lytell are the principal members of the co. and they have done excellent work.

Lyceum (Robert Clancy, agent): This house opened for the Summer season 22d, under the management of John Phillips with a co. composed of the manager, Charles and Bly Harris, John L. Manning, Frank Livingstone, Kitty Shepeard and Nina Bach.

Chips: Moss Fiske has been spending a week's vacation in this city and was warmly greeted by his many friends. He will likely appear here this season in the new piece which he has written for George T. Moore.—One of Rice and Sanger's cos., producing Bunch of Keys, Dreams, etc., will appear at the Academy next month, and may expect good business as none of these pieces or similar ones have ever been done here.—Zera Semon and the Royal Marionettes is making a tour of this province and is drawing immense houses. He and his co. were in town 18th, on which date they opened in Dartmouth, a town on the opposite side of Halifax Harbor.

OTTAWA.

Grand Opera House (John Ferguson, manager): [illegible] comb. presented My Partner, 19th, to [illegible] house. Mr. Gilmour was well received, being an [illegible] favorite. Henry Holland as Ned Singleton [illegible] his part well; W. C. Crosbie made a hit as [illegible], a Chinaman, the character being new here. [illegible] A. Robbins' Circus gave two performances [illegible].

MONTREAL.

[illegible] (Henry Thomas, manager): Grau [illegible] Francois des Bas Bleu, La Perichole, and Girofle-Girofla week of 15th. [illegible] well. She has a voice of fine

Crystal Palace Opera House: The Sorcerer was put on in good style by the Edmondson Opera co., and succeeded in drawing good houses all week.

It was announced late in the week that the co. would produce Pirates of Penzance at the Royal during the current week. This action caused genuine surprise. Some difference with the proprietor of the house was the cause of the sudden removal.

It is said that the Crystal will reopen 29th under new management and with a new co.

Royal Museum: Stranglers of Paris proved a paying attraction. The house was filled to overflowing at every performance. Etelka Wardell made a fine Mathilde. Frank Tannehill, who plays Jagon, was a disappointment.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: N. Y. City, 15, two weeks.
A MOUNTAIN PINK CO. (Laura Dainty): Portland, Ore., 22, week; Salem, July 4.
AIMEE: Denver, 22, week.
ATKINSON'S PECK'S BAD BOY CO.: Missoula, Mont: July 2; Deer Lodge 3, Anaconda, 4; Butte City, 6, 7, 8; Helena, 9, 10, 11; Bozeman, 13.
AUGUSTIN DALY'S CO.: Chicago, June 1, five weeks; San Francisco, July 13, four weeks.
BERGER'S GALLEY SLAVE: Montreal, 22, week.
BANDMANN-BRAUDET CO.: Louisville 15, two weeks.
BEADLE AND PRINDLE CO.: Fargo, D. T., July 4.
COLD DAY CO.: Arkansas City, Ka., 22, week; Denver, Col., 29, week.
CAPITAL PRIZE CO. (Sully's): N. Y. City, June 1, three weeks.
DIXEY BURLESQUE CO: N. Y. City—indefinite season.
DENMAN THOMPSON: San Francisco, 22, three weeks; Portland, Ore., July 20, week.
ESMERALDA CO.: Providence, 22, week; Worcester, Mass., 29, week.
EARLE DRAMATIC CO.: Richmond, Ind., 22, week; Eaton, O., 29, week.
ETHEL TUCKER: Peoria, Ill., 22, week.
FANNY DAVENPORT: San Francisco, June 1, three weeks.
FRED. WARDE: Butte City, Mont., 22, week; Salt Lake, 29, week; Denver, July 13, week.
FUN ON THE BRISTOL: Columbus, 22, week; Toledo, 29, week.
GRACE HAWTHORNE: Atchison, Kas., 25, 26; Hiawatha, 27; Beatrice, Neb., 29; Lincoln, 30, July 1; Hastings, 2, 3, 4, Grand Island, 6, 7; N. Platte, 8; Ft. Sidney, 9; Cheyenne, Wyo., 10, 11; Denver, 13, week.
GILDAY'S COLLARS AND CUFFS: Chicago, 15, two weeks; Milwaukee, 29, week.
HARRIGAN'S CO.: Boston, 15, two weeks.
HOOP OF GOLD: Brooklyn, 22, week.
HERGR'S BAD BOY CO: Newark, O., 22, 23, 24; Cadiz, 25, 26, 27.
HILL'S PEOPLE'S THEATRE CO: Newburg, N. Y., 15, two weeks.
JANAUSCHEK: San Francisco, 15, two weeks.
JOHN A. STEVENS: San Francisco, June 15, two weeks.
JENNIE CALEF: Dayton, 22, week.
JOHN E. INCE (Pop): Cleveland, 22, week.
KATE CLAXTON: N. Y. City, 15, two weeks.
KIRALFYS' AROUND THE WORLD: N. Y. City, 8, four weeks.
KATIE PUTNAM: Grand Rapids, Mich., July 3, 4.
KENNEDY COMEDY CO.: Syracuse, 22, week.
LOTTIE CHURCH'S CO.: Rochester, 22, week.
MCKEE RANKIN CO.: San Francisco, 29, four weeks.
MAUBURY-OVERTON CO.: San Francisco, June 1, three weeks.
MESTAYER'S WE, US & CO.: San Francisco, 22, three weeks.
MAUDE GRANGER: New Haven, Ct., 22, week.
MAUDE ATKINSON: Springfield, Ill., 22, week; Bloomington, 29, week—close.
N. C. GOODWIN: Chicago, 29.
OWEN FAWCETT: Grand Rapids, 25; Manistee, July 7, 8, 9.
ONLY A FARMER'S DAUGHTER (Joseph Frank, manager): Mt. Pleasant, Mich., 29; Reed City, 30; Big Rapids, July 1; Cadillac, 2; Ludington, 3; Manistee, 4; Manitowoc, Wis., 6; Depere, 7; Oconto, 8; Peshtigo, 9; Marinetta, 10, 11.
PRIVATE SECRETARY AND PROFESSOR CO. (W. H. Gillette): Salt Lake, 27 to 29; Virginia City, Nev., 30 July 1; Carson City, 2; Reno, 3, 4; San Francisco, 6, two weeks.
SILVER KING CO.: Burlington, Ia., 26, 27; Clinton, July 6.
SEALED INSTRUCTIONS CO.: Chicago, June 8, three weeks.
STRANGLERS OF PARIS: N. Y. City, 22, week.
STANDARD DRAMATIC CO.: Elmira, 22, week.
TAVERNIER DRAMATIC. CO.: Jackson, Mich., 22, two weeks.
TWO MARRIED MEN CO.: Indianapolis, 29, week.
ULLIE AKERSTROM: Springfield, 22, two weeks; Marlboro, July 6, week.
WILBUR DRAMATIC CO.: Steubenville, O., 22, two weeks.
WHITELEY'S HIDDEN HAND CO.: Chicago, 22, week.
ZOZO: Brooklyn, 22, week.

OPERA AND CONCERT COMPANIES.

ALICE OATES: Pittsburg, 22, week.
ACME OPERA CO.: Galena, 22, week; Dubuque, Ia., 29, week; Waterloo, July 6, week.
ARION BELL-RINGERS: Lincoln, Neb., 22, week. Atchison, Kas., 29, week.
BLIND TOM: Warrenton, Tenn., 26, 27.
BENNETT-MOULTON OPERA CO.: Portland, Me., 22, week.
CARRINGTON OPERA CO.: Detroit, July 1, three weeks.
EUSTIS' BURLESQUE CO.: Worcester, Mass., June 22, week; Providence, July 6, week; Boston, 13, week; Buffalo, 20, week; Cleveland, 27, week; Milwaukee, August 2, week; Chicago, 9, four weeks.
FAY TEMPLETON OPERA CO.: New Orleans, June 1, indefinite season.
FORD'S OPERA CO.: N. Y. City, May 25, five weeks.
FORD'S ENGLISH COMIC OPERA CO.: St. Louis, 11, seven weeks.
GRAU'S FRENCH OPERA CO.: Montreal, 8, three weeks.
HARRIS OPERA CO.: Buffalo, 22, week.
HOLMAN OPERA CO.: Cleveland, 8, three weeks.
HOLLYWOOD OPERA CO.: Fort Wayne, Ind., 22, week.
JANET EDMONDSON: Montreal, 8, four weeks.
MILAN OPERA CO: Milwaukee, 22, week.
MEXICAN TYPICAL ORCHESTRA: N. Y. City, 22, week. Chicago, 29, week; Cincinnati, July 13, week.
MAHN'S OPERA CO.: Cincinnati, 22, week.
MCGIBENY FAMILY: Bowling Green, O., 26; Windsor, Ont., 27; Fenton, Mich., 29; Holly, 30; Flint, July 1, Galion, 20; Marion, 22; Upper Sandusky, 23; Tiffin, 24.
MILLER'S OPERA CO: Bangor, 22, week.
MCCAULL OPERA CO.: Chicago, June 8, indefinite season.
LILLIAN RUSSELL: N. Y. City (Casino)—indefinite season.
RINEHART OPERA CO.: Toledo, 22, week.
ST. QUINTEN OPERA CO.: Erie, Pa., 22 week; Ashtabula, O., 29, week.
STANDARD OPERA CO.: Boston, 15, two weeks; Providence, 29, week; Montreal, July 5, two weeks.
THEODORE THOMAS CONCERTS: Detroit, 24, 25; Cleveland, 26, 27; Buffalo, 29, 30.
THALIA OPERA CO.: Chicago, 8, three weeks.
THOMPSON OPERA CO.: Milwaukee, June 8, ten weeks.
WILBUR OPERA CO.: Pittsburg, 8, two weeks.
WILEY-GOLDEN OPERA CO.: Troy, N. Y., 15, two weeks.

MINSTREL COMPANIES.

BARLOW-WILSON: Helena, 23, 24, 25; Deer Lodge, 26; Anaconda, 27; Butte City, 29, week.
BILLY KERSANDS: Indianapolis, 22, week.
CALIFORNIA: Washington, 22, week.
GORDON'S: Cortland, N. Y., July 2, week; Elmira 9, week.
HAVERLY'S: St. Paul, 25, 26, 27; Milwaukee, 29, 30, July 1.

VARIETY COMPANIES.

ADAMS-HALL BURLESQUE CO.: Newark, 22, week.
BOBBY NEWCOMB: Pittsburg, 22, week.
IDA SIDDONS' MASTODONS: Philadelphia, 15, two weeks; N. Y. City, 29, four weeks.
HOWARD-MAX CO: Palmyra, Mo., 22, week; Keokuk, Ia., 29, week; Clinton, 13, week.
HOWARD-WHITNEY CO.: Sandusky, 22, week.
LILLY CLAY'S ADAMLESS EDEN: Boston, 22, two weeks.
LILLY HALL'S BURLESQUE CO., Indianapolis, 22, week.
SILBON'S CUPID CO.: Albany, 22, week.
ST. FELIX SISTERS: Quebec, 22, week.

MISCELLANEOUS.

PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Akron, 22, week; Cleveland, 29, two weeks; Detroit, July 13, two weeks; Bay City, 27; East Saginaw, Aug. 3; Jackson, 10, week; Milwaukee, 17, two weeks.

CIRCUSES.

ADAM FOREPAUGH'S: St. Louis, 25; Ionia, 26; Lansing, 27; Detroit, 29; Toledo, O., 30; Jackson, Mich., July 1; Ypsilanti, 2; Hillsdale, 3; Ft. Wayne, Ind., 4; Plymouth, 6; Valparaiso, 7; Waukegan, Ill., 8; Fond du Lac, Wis., 9; Green Bay, 10.
BARNUM'S: Lawrence, 26; Haverhill, 27; Rockland, Me., 29; Bath, 30; Augusta, July 1; Belfast, 2; Bangor 3; Ellsworth, 4; St. John, N. B., 6, 7; Fredericton, 8; Calais, Me., 9; Woodstock, N. B., 10; Houlton, Me., 11; Waterville, 13; Lewiston, 14; Portland, 15; Portsmouth, N. H., 16; Manchester, 17; Nashua, 18; Keene, 20; Brattleboro, Vt., 21; Rutland, 22; Burlington, 23; Montpelier, 24; St. Johnsbury, 25; St. Albans, 27; Whitehall, N. Y., 28; Bennington, 29; Pittsfield, Mass., 30.
BUFFALO BILL: Baltimore, 25, 26, 27.
COLE'S: Pontiac, 25; Mt. Clemens, 26; Port Huron, 27.
PULLMAN'S: Geneseo, N. Y., 25; Mt. Morris, 26; Dansville, 27; Le Roy, 29; Batavia, 30.
RYAN AND ROBINSON'S: Poughkeepsie, N. Y., 25; Newburgh, 26; Matteawan, 27.
ROBINSON'S: Cheyenne, Wy. Ter., July 1; Salt Lake City, July 17.
SELLS': Glencoe, Dak., 26.
VAN AMBURGH'S: Troy, 24, 25; Glen's Falls, 26; Saratoga, 27; Albany, 29, 30; Cortland, July 8.

A One-Night Stand.

It was just past six in the morning when we stepped from the train to the platform at Slowtown and piled into the lazy, dingy omnibus that might have put even Dr. Holmes' famous one-horse shay to the blush for its chance to antiquity. As we drove, or rather crept, along the one wide, shady street, the inevitable Main Street of all Slowtowns, the thin curls of blue smoke that were beginning to twist up from the chimneys in sight, showed that brisk house-wives were already astir. Anything more picturesque than the old-fashioned rambling hotel, with its shabby, wide galleries set in a frame of climbing rose and honeysuckle, and its red shingled sides gleaming through the trees, cannot well be imagined. A soft murmur of bird voices came from the cool, shadowy depths of the trees overhead; the dainty lilies of the valley flirted a welcome of showering dew-drops from their white bells, and the lilacs bent their graceful heads in a sweet old-fashioned courtesy. It seemed almost sacrilege to me that the infinite rest that seemed to pervade this quiet old town should have been broken by our careless jest and loud laughter. Indeed, it seemed to be perpetual Sunday in Slowtown. "Here comes the show people, Ma!" piped out a thin, shrill little voice, that I, after craining my neck, found belonged to a wee figure with a tousled head and ragged gown, that hid shyly behind the half open door.

It was a "one night stand" for us in a far away Wisconsin town, so removed from the din of the great world outside that one might almost mistake it for an enchanted village that had been put to sleep for a hundred years.

There was just a baker's dozen of us—the Madame, a plump, jolly little woman, altogether without dignity, who persisted in calling everybody by their surname to the obvious disgust of our more dignified leading man. Indeed, nobody under the shining sun would ever have taken her for the "star," but under all her free and easy *debonair* ways there was a generous womanly nature that instinctively won love and commanded respect. And there was Nellie, the little soubrette, with a face like a "crimson-tipped flower"—a face not unlike a possible Greize, and Jack—as unlike a comedian as ever lived. Whenever I caught the beautiful pathetic expression in the brown depths of Jack's eyes there instinctively came to me those well-known lines of "Dorkin's Night."

> I'll tell you the reason, I know you won't laugh,
> I've a little one dying at home."

For far away in her Eastern home lives a gentle young girl awaiting God's messenger.

Deary me! how many who go to the theatre, who laugh and applaud the jests of the comedian or shed real tears with the stage tears of the actress, ever give a thought to the possible life stories and bitter secrets that may be locked up in each heart. I am sure it was the always-present thought of this dying girl that made Jack ever gentle and considerate to all around him, and, too, filled him with such loving care and tenderness for one small child, whose blue eyes and golden-crowned head reminded him so of that other dear face,

Dear little Tot! I can remember as I sat on the gallery of the antiquated hotel in Slowtown, watching the child as she tumbled and rolled on the thick grass, her blonde head looking like a great fluffy dandelion gone to seed. Poor little maiden! She had been born and bred in the dusty gloom of a theatre, and prattled as learnedly of stage finery and cosmetics as the oldest "fakir" among us. She always insisted upon being "made up" at night, and the merest feint of rouge on the velvet cheeks, or India ink on the curling lashes, satisfied the little woman. "I can always play better if I'm made up," she would say, with a stately toss of her small head. When asked how old she was, she invariably answered: "Four on the cars, six off," which reply expressed a world of wisdom far beyond her six years.

She was always a frail little body and the travel had been unusually hard for weeks past. It happened so suddenly that I don't think any of us have a very clear recollection of it all. But I am sure none of us have yet gotten rid of the sharp pain that filled our hearts as we stood watching that little face, which in those few short hours had grown, oh! so white and full of anguish. One little baby hand was clasped tightly around the strong fingers of "her Jack." Through the window the soft sunshine flooded in upon the small golden head, and the June air, fragrant with the dainty odor of the lilac blossoms, came like a gentle benediction on the dying child.

In a corner of the quiet, ivy-grown churchyard, in far away Slowtown, little Tot lies in restful peace, where the shifting shadows lie on the crumbled gravestones and the stray wild violets hide their blue eyes under the tall grass.

There she sleeps, where

> There is no other thought expressed
> But long disquiet merged in rest.

BESSIE BERNARD.

—Harry Miner's Bowery and Eighth Avenue Theatres are doing an excellent business for the Summer season.

An Afternoon on Broadway.

Between Twenty-third and Fortieth street, on Broadway, has within the last two years become a favorite actors' lounge. Those who come to the mart, Union Square, are generally bent upon business, and are looking for engagements, for people to engage, or for old associates. But the exclusives, the dilettanti, in the profession, have sought another promenade. In clusters and groups, in couples and troops, they are to be met with on Broadway. The sterner sex preponderates, of course; but the butterflies, from the star's dressing-room to the gushing damsels of the comic opera ballet, are well represented. On a sunny afternoon both sexes are out in force. There is the Casino group, the Bijou group, the Wallack group, the Fifth Avenue group, the Madison Square group. And then there are the Hotel groups; but these latter are mere subdivisions. Corner grouping is *infra dig*. There are also turnouts, some owned and more hired by the occupants. These are on their way to the Park *via* Broadway. Why not Fifth avenue? They wish to air themselves before the envious loungers of the profession on the sidewalk. But all are well behaved. The loiterers do not stare; the loungers move on decorously. The toilets of the ladies lend color to an animated scene. The favorite hour for this afternoon crawl is between two and five o'clock.

Let us hover about the groups. First is the Casino. The Aronsons are in animated conversation with W. T. Carleton, Heinrich Conried, Jesse Williams and Alderman Waite, and are presently joined by Guizikot, the amateur tenor; Harry Standish and Harrie Hilliard, the latter on his way from rehearsal with a bevy of the General's fair daughters (in Polly). All hats are lifted as Sadie Martinot and Lilly Post pass by. Marie Jansen and Rose Beaudet linger to chat with the boys, and merry laughter peals forth over some "chestnut" inadvertently cracked by Maurice Strafford. This necessitates an adjournment to the cafe of the Hotel Madison over the way. But before the party enters the hostelry all necks are craned as there dashes by a stylish victoria containing Lillian Russell, the composer of Polly and the author of the baby—the infant that is rocked in the wings between acts. A general salute is graciously acknowledged, and the victoria speeds to the Park. J. H. Ryley is seldom seen on the lounge; he is yacht-mad and devoted to the water. Hail-fellow with every group is Edwin Cleary, actor, playwright and amateur sculptor. In sombrero, white flannel and base-ball shoes, with an MS. under his arm, he button-holes a neighbor to converse about the aristocracy of the Sunny South in general and the chivalry of Kentucky in particular.

A group of cheap actors haunts the entrance of the New Park. They are unknown, but are a well-behaved set. The atmosphere, so near to the Casino and so close to the Bijou, has a good effect upon them.

Turning down Thirty-fourth street, a happy couple is met on an afternoon stroll with their poodle, Sydney R. They are Fred. Eustis and his wife, Ida Bell, a Bijou favorite. Before reaching the Bijou the star-gazer meets old John Gilbert and his petted daughter; Fred. de Belleville, an irrepressible man-about-town; Henry Miller, husband of demure Bijou Heron; John McWade, the one-armed tenor—a fine-looking man; that leader among ladies' men, C. W. Dungan—polite to a degree; Arthur Forrest in gallant attendance upon the dignified Sara Jewett; the semi-dudish Miller Kent and Sidney Drew, arm-in-arm; pretty Kate Forsyth and George Paxton; buxom Emma Carson and good-looking Bertha Fisch.

Then comes the Evangeline group, clustered about the Bijou, Harry Dixey, Richard Golden and Louis Harrison. Dixey pairs off with John T. Raymond, and the two are soon engrossed in matching pennies—a cheap form of amusement that now gives out a chestnut odor. George Howard and Herbert Gresham loiter near, in conversation with Roland Reed. Close by are John Mackay, John Gourlay, Nat Goodwin and Sam Reed talking over the probability of Adonis pulling through the Summer. Miles, Barton, Watkins and Donnelly, a managerial quartette, speculate upon what will succeed Adonis; while the latter's German partner and chum, Gus Kerker, is in an earnest argument with Arthur Tams and James Scanlan. They talk upon stage management until they are blue in the face. Max Freeman and Sydney Rosenfeld hsve long since buried the hatchet. In mild excitement, they discuss the stage, while friends near by furtively watch them lest their passions rise to the point of blows,

About the Wallack steps there is a more dignified group. Theodore Moss, George Fawcett Rowe, Colonel McCaull, Signor DeNovellis and Carl Hermann discuss the wonderful success of The Black Hussar. Mrs. Leland, the Albany manageress, approaches the box-office and in queenly manner salutes the group. Mr. Moss soon joins her, while Colonel McCaull turns his attention to annihilate a deadhead with a frown and freezing remark. Digby Bell and DeWolff Hopper stand under the portico and concoct encore verses for "Read the Answer in the Stars." The crowd is never large about the Wallack entrance, for the deadhead privileges are few.

The lobbies of the Fifth Avenue are a favorite meeting-place for unemployed professionals. Stetson, Gilmore and French form a group to themselves. They are great friends. In a few moments they are joined by Samuel Colville and David Bidwell, who are almost inseparable at this season of the year. Lethecourt and Fenwick, of Wallack's, are observed in conversation with E. H. Sothern and Charles Coote—all very English, ye know, and never depressed by the alleged wit of "Fennick." Sandwiched between McCulloch, Ross and J. W. Piggott strolls demure Selina Dolaro. The escorts tower above her and form almost an arch as they lean toward each other and converse with the prima donna. The Coleman house sidewalk is the favorite lounge of Fred. Lotto, Herbert Ayling. W. H. Clark, the basso; Wesley Sisson, E. N. Skinner, the railroad man; Townsend Percy, Paul Arthur, Jules Levy, Charles Shroeder, Maze Edwards and any number of newspaper men.

Among the promenaders farther down the street are Herbert Kelcey and his handsome wife, Caroline Hill; Alice Harrison, Olga Brandon and Edna Carey. John Howson and E. E. Kidder are sometimes seen on the thoroughfare; but they are generally in a hurry, and seldom pause in their flight. Between the St. James Hotel and Delmonico's is a managerial haunt. W. E. Conner is the central figure of a group including J. H. McVicker, John W. Norton, Jacob Tannenbaum, E. H. Hastings, W. R. Hayden, T. W. Keene, Frank Mayo and his collaborateur, John G. Wilson. John McCullough, looking as if little ailed him, is a prominent figure in the group. Joseph Brooks and Captain Alfred Thompson are in consultation with Robson and Crane, who have run down from Cohasset to see how the preparations for the spectacular Two Dromios are progressing.

In Twenty-fourth street, near the Madison Square Theatre, actors lay in wait for A. M. Palmer, who is button-holed the moment he looms into view. The Weathersby sisters are seen just disappearing from view at the ladies' entrance of the Hoffman House. Fred. Harriott, W. E. Sheridan, Frank Goodwin, Byron Douglas, John T. Malone, Fred. Bryton and Eben Plympton are frequently seen upon the lounge.

"The Brass-Headed Nail."

I am sadder, but I'm wiser, for a lesson I have learnt,
As a child avoids the stovepipe where he had his digits burnt.
Thus:—Ambition fired my cranium, I had talent, presence, youth,
And I burned to shine in public, as I should have shone, in truth,
But that memory proved a traitor, and my courage me forsook,
And my optics base deceived me till I couldn't look a look!

Toil was vulgar, likewise irksome, fett'ring my aspiring heart;
I could *work* in spheres more noble; I, in short, could *play* a part.
Application I could boast of, pathos deep, as well as force,
Why, then, drudge so hard, or longer? I'll adopt the stage, of course!
I a friend had in the "business;" he had influence and skill;
I invited him to liquor; he urbanely said, "*I will*!"

Soon I broached the sapid subject; foaming Guinness bathed his lips,
Gurgled round his epiglottis; he commenced to give me "tips!"
"I can sell you splendid wardrobe—squarecuts, boots, trunks, tights and wigs;
Purchase not a rag from others, they are nothing more than prigs."
I was grateful for his warning, bought his "props" and paid his bill,
Then I said again, "We'll gargle:" he, in deepest bass, "*I will*!"

"Introduce me to the people—heavy, light, and low, and all;
Let me view them in their Temple; show me where they hang the 'call.'"
He, most courteous, ciceroned me round the "flats," and "seas," and "skies
"Grooves," and "paint room," "floats," and "borders," "rises," "sinks," and "wings," and "flies."
His "rehearsal" being over, "supers" having done their "drill,"
I requested them to "moisten;" they with one voice said, "*We will*."

Coin was nothing, for I revelled 'mongst the "nummers" great and small—
What a privilege and pleasure; I was "Dear Boy" with them all.
To my friend I spoke of acting, mentioning my face, my voice;
And the answer he accorded made my eager soul rejoice—
"Play you shall, and at my '*ben*,' 'study' your great brain shall fill."
I suggested "lubricating;" he—deliberate, "*I will*,"

"Tickets" I took by the bushel, begged my friends and foes to come;
Got my "part," and boldly attacked it; but the "cues" seemed jolly rum.
Days and nights I studied bravely, towels twisted round my head,
Heeding not nocturnal tom-cats jangling round my empty bed;
Tried my costume and my sword on, 'joying much the transient thrill,
Met my patron every evening—"Will you quaff?" He said, "*I will*."

Came the all eventful morning, came my scenes—I had but two—
Kindly spoke my thoughtful mentor, "Trust to me, I'll pull you through."
Strange to say, by some mismeasure, I could never find the ground
Where the actor wished to have me when he "must obtain a round!"
He, with ill-disguised rancor, called me "chuckle-head" until
I, to stem his indignation, mooted "Beer;" he said, "*I will*."
"Carpenter," my friend cried, loudly, "Drive a nail [now less in rage]
On the spot where this young genius is to stand upon the stage."
Thro' the scene we went once more, quite satisfactory to him.
"If at night you're off that nail, sir, I shall tear you limb from limb."
I confess I felt misgivings, and I didn't want a "mill."
So I tim'rous whispered "cocktails;" he, mistrustfully, "*I will*."

Night came, bringing with it terror; house was crammed from roof to floor;
Donned my "wig," my "jacks" and "cocked hat;" then I trembled more and more.
Came my "cue," oh, fearful summons! Prompter *threw* me "on"—the clown!—
I could nowhere find that nail-head; *they had put the carpet down!*
I stood stage-struck; giddy, blinded; hissed the actor. "You I'll kill——"
Still I bear upon my person reminiscence of "*I will*!"

I am sadder, but I'm wiser, now I stick to work alone,
For that play's not my vocation most conclusively I've shown.
Acting seems a task so easy to the critics in the "gods,"
But to *be* an actor really, one must fight 'gainst trying odds.
Expiation I have rendered to my friend—he's my friend still—
When I asked him to forgive me he benignly said "*I will*."

WALTER REYNOLDS.

—Nine of the ex-British soldiers will travel with the Polly company on the road.

STAGE STORIES.

VII.

FORREST'S KENTUCKY ROMANCE.

'Twas just the season, the time and the place for an impressive recital. An August twilight at that grey-blue period when day and night intermingle, on the beautiful Rockcastle River, at the very point where, tired of its perilous Kentucky mountain journey, the streamlet lays itself confidingly on the yearning bosom of the mightier Cumberland. It was a glorious sunset whose last rays were gilding the semi-circle of stately cliffs and extracting the departing flavors from the mountain pinks, the laurel blossoms and the chick-a-hick flowers.

Our party consisted of six persons, including the boatmen—two untamed natives of the hills. We had locked the boats together, side by side, and were floating along with the departing day into darkness and dreamland. There was no more fishing for that day at least, and we lay in the boats lazily, ready to listen to anything or anybody. Away up the bank, in the direction of Art Goodwin's cabin, a cabineer cornetist was threatening his larynx with displacement by vain attempts to eject "Annie Laurie" from the muzzle of his instrument.

The little river laughed as the cliffs re echoed the blower's distress, and I shut my eyes and tried to dream of Coney Island, Levy and Schubert's Serenade. Our oarsmen, entirely unmusical, were exchanging opinions on Goodwin's last new calf, of Dick Wyatt's red boat, or Joe Preston's latest fish-trap.

I became amused at the rapidity with which they hopped from one topic to another. By putting in a remark here and there I supplied the axles on which their conversation revolved. They were at length talking of a fair over at Somerset (thirty-five miles from Rock Castle Spring), and horse-racing, and the latest "moon-shiners" raid by United States marshals, and of dancing and singing, and finally of play-actors.

"What do you know of play-acting?" I asked my boatman, Rowells, a gimlet-shaped fellow with a crescent-moon, freckled face, on whose chin hung fiery red whiskers just long and thick enough for an ordinary "make-up" brush.

"Not much, boss," he answered. "I ain't seed very much, but we've hed a few of 'em in these mountains, an' London and Somerset hez hed some big 'uns. Played the Old Nick with some of the gals thar, too."

"Tell us some of their scrapes," said one of my friends.

"Yes, Joe!" put in the other boatman, "tell 'em about that big 'un as was nearly killed in the smash-up near Somerset just after the war, and was tuk in by Al Daggett and was nussed by Millie an' treated her so bad. You know that big play-fellow by the name of Forrest as they wuz all crazy over in Lexington, and—"

"Well, why don't you tell it yourself," interrupted Rowells in disgust at his friend, who had already "given away," as it were, the prologue and two acts of the play.

"Never mind, Rowells, you tell it," I said, passing him a corpulent little black bottle for inspiration. He held the bottle between himself and the sky for a few seconds, emitted a not unmusical gurgle from his throat, and then began:

"Well, boss, you see it was like th.s: This Forrest play-actor fellow had been cuttin' up high Jinks over at Cincinnati; was drunk thar a hull week, an' his doctor sez he must rest a spell. They 'lowed as how the mountains mought help him a mite, an' he was on his way to 'em when one night his buggy strnck a rut and turned a wheel right near old Al. Daggett's, over at Somerset. Al. took him in and did for him, and Millie, his purty daughter, nussed him. Did you ever see Millie Daggett?"

I answered affirmatively, as I remembered the pale? worn face of a demure little woman who did washing at Rich Castle Springs. She might have been buxom and beautiful once—God knows!

"Well, Forrest was a likely an' possible man, an' it war years ago, when Millie was jes turned fourteen; Millie hed no book-larnin', nur city fixins—was only a berry-brown mountain kid, with little bare feet and a heart in her as big as a giant gourd. She 'tended his sprained foot an' gathered roots fur his strengthenin' tea, an' would shoot squirrels fur him with her own little hands. She kinder liked the fellow from the start. He would tell her play-actin' yarns about hisself, an' do tricks with knives an' money coin, an' pet her kind like, jes like a woman would. There was no use of Seth Arden or any on us waitin' on Millie arter that fellow cum thar. She would jes set down by his bed of a night when the moon was shinin' in the cabin door an' look in his eyes while that big mouth o' his was spittin' out yarn arter yarn. Poor Seth Arden got desperate soon, tuk to histin' in likker purty quick, an' left Somerset to go into the rough hills, an' become a moonshiner. 'Twant no fault o' Seth's, though. He couldn't help it. He loved Millie, and knew she war gone on that Forrest fellow. Well, Forrest got strong agin purty soon, and war gittin' letters from Cincinnati and Louisville to come to show houses thar. But he hung round Al. Daggett's all-fired long, an' Al. tuk to likin' him kinder an' made him a dug-out an' teached him to work the paddle. So he an' Millie would go canoe splashin', and were often alone together for whole arternoons. 'Twar plain to be seen Millie was lovin' of him, an' he 'peared to like her too, an' so things was runnin' along purty well. 'Twar jes eighteen year ago come Easter when Daggett cum home one evenin' from a log-rollin' an' found the cabin door wide open, but the show fellow an' Millie gone. 'Twar rainin', an' the mud trail from the cabin showed plainly whar they hed set out afoot for Lexington or Louisville. Thar was great excitement in the mountains when Daggett was seen ridin' up the cliff like mad, a-holding his flint-lock across his mare's neck. Joe Preston, who watched him from the top of the hill, saw him a-flyin' along like an eagle. He saw a blue line of smoke hangin' round the mare's head, which told purty plain that Daggett used the flint-lock a few minutes before."

There was a pause and a soft, gurgling noise as the narrator made further astronomical observations with the little black bottle aforesaid.

Rowells resumed: "Well, it was more than a month afore we sot eyes agin on Al. or his purty gal. He hed followed that feller to Louisville and ther fetched up with him one evenin' at the show jes as he was puttin' shiny fixin's and red clothes on little Millie. Forrest was wearin' a raft of white cloth about his left arm which showed that Daggett's 'Old Trusty' hed gone true when Joe Preston saw the blue smoke a hangin' around the mare's head that evenin' on the cliff. Poor Daggett never said a word, but just grabbed that playactin' cuss by the arm an' yanked out a big buck-horn knife, which would hev sent the varmint to the actors' heaven, 'cep for two or three city fools what caught his arm and tuk the weepon from him. Daggett tuk his little gal in his arms, rushed out of the dressin'-room an' was soon lost in the night. 'Twas long in the Fall when he came back with Millie. One Summer in the big town thar hed made an old woman of the poor gal. They went back to the old cabin near Somerset, but the gal never went out again for months an' when the red an' white spots on the cliffs yonder showed the laurel in bloom again, thar was a new little mouth to feed in Daggett's camp. The poor fool mother loved that little chunk of misery like sin. She named it after that show cuss an' used to dress it up in purty ribbons an' a sash like a show feller, an' I've seed her take mulberry roots an' walnut hulls an' stain its cheeks red and make it's eyebrows brown. The little tot died when it was two year old an' we buried it near Daggett's cabin under a hefty chick-a-hick tree. Seth Arden came down from the mountains a year later an' married Millie. He tuk her knowin' all about her and is happy with her. That's his gal's kid you see with her these days—their third. She 'tends like she was happy, but you mark me, boss, she haint nothin' o' the kind. Daggett died only last month an' is buried 'long side the Forrest kid. He would a died happier ef his rifle-ball or knife p'int hed found Forrest's heart instead of his arm. Purty solemn tale—eh boss?"

The boats had grinded slowly on a pebbly bank as Powells spoke his concluding interrogatory. It was too dark to see his face now, but a snifling noise in his voice told us he felt the little tragedy he was relating.

Art Goodwin's cabineer cornetist and a screech-owl over in the deep woods were struggling for mastery over the night's great silence. Over in the craggs and the poetic gloom my imagination wrought out of the sombre rocks fantastic outlines of the greatest of King Lears—the noblest of the Metamoras—sublime, stony idols that my untutored boatmen had just begun to shatter.

"And did you never hear of Forrest again?" I asked.

"Never once, boss."

"And you mean to tell us," said one of my friends, a little excited, "that Ned Forrest, THE *tragedian*, was so foul a villian, Rowells?"

The black bottle was directed heavenward again as Rowells answered solemnly:

"Did I say so? Ef I did, I lied, that's all. I don't know what you mean by tray-gee-dee-an; but this varmint's name wa'n't Ned. 'Twar plain Bob Forrest, an' he was known as the slickest sword-swallower that ever greased a knife at a country fair!"

MARC KLAW.

An Enterprising Author.

"There seems to be a little misunderstanding regarding my ventures next season," said E. E. Kidder to a MIRROR man yesterday. "Although I will have six plays upon the road they are all, with one exception, in the hands of others who pay me a nightly royalty and relieve me of all trouble. I shall have seven pieces altogether on the road if I can get time to finish a play ordered from me by Joseph Murphy. The exception I alluded to is my romantic drama Niagara for which I am making preparations and which I shall manage and travel with personally.

"The scenes of this play are located in Europe, one act in England, and three in the Alps. The story hinges upon the efforts of an Italian adventuress, Ginditta Orsini, (played by Rose Eytinge) and her father to blackmail and ruin an English gentleman, Saxon Poole, and his wife. Part of this play I wrote in Paris and part in the Alpine country last Summer. I have read it to four people, and I am not fond of reading plays, even my own. In the opinion of one of them, a well-known critic, its failure is impossible. Rose Eytinge on having it read at once accepted my offer to have her create the leading rôle. Abbey and Schoeffel gave me an excellent date and fine terms at the Boston Park Theatre. Nat Salsbury wanted to buy an interest in the play. Niagara is the soubriquet given the adventuress by her American lover on account of the furious temper she possesses. I have the American interest running all through the Italian scenes in the person of Noah Lott, a live New York inventor, who is always resenting the annoyances to which tourists are subjected on the Continent. Charles Stanley will play the part. Schell, of Boston, is painting the scenery, including a view of the Alps at sunrise. The people I have engaged are, besides Miss Eytinge and Mr. Stanley: Lillian Lee, Augusta Raymond, Stella Tueton, late with Frank Mayo; Mattie Ferguson, Caroline Weidemar, Laura LeClaire, Henry Dalton, Charles T. Nichols, W. A. Sands and A. J. Dunbar. I play all the large cities and only at the best theatres.

"By-the-way, I have arranged to write all the plays for Salsbury's Troubadours in future, and keep them well stocked."

The Changes at McVicker's.

Mr. McVicker's Theatre in Chicago is undergoing very extensive alterations. Reports from there announce that from stage to dome the remodeling and redocorating has been carried so far that, with the single exception of the balcony sweep and the supporting columns, nothing remains to suggest the old auditorium, and these will not be recognized as familiar because of the novel surroundings of which they have been made a part. One of the most important alterations, one that will not be perceived by the majority of the patrons of the house, was the elevation of the gallery ceiling by several feet, by means of which that portion of the house has been made as comfortable as any other part. This was done in conformity with Mr. McVicker's idea that all patrons of his house should be entertained agreeably and without suffering unpleasant annoyances. For the same reason he has furnished to every portion of the house, gallery included, separate retiring-rooms for ladies and gentlemen, and stationed a water fountain for the supply of ice water upon every landing. These attentions, together with the seating arrangements and the unique plan of ventilation introduced, will certainly tend to make this theatre a model in the care of patrons. The ventilating system referred to is rather complicated, but it may be sufficiently explained in a few words: By a series of ducts and revolving fans the air, which has first been purified by passing through a filter of charcoal and gravel, is conveyed to the top of the building and forced downward into the auditorium through large induction tubes. The air is not only forced in by pressure, but it is drawn downward by suction of fans located beneath the auditorium and carried off through innumerable exits at regular intervals about the house and under the seats. This keeps going a continuous supply of fresh, pure air, without creating a draft and prevents the dust and refuse particles of the floor rising into the atmosphere to be inhaled. In Winter, by the same process, heated air will be supplied. It may be well to state that boilers, furnaces, and all fire appliances have been removed from the theatre building to one across the alley, and as all the lighting will be done by electric burners, there is no danger by fire to be apprehended. Nevertheless, as a further precaution against any possible contingency, a heavy twenty-inch fire wall has been built underneath, dividing the stage and auditorium spaces, so there is no chance for a fire to spread in that way from stage to auditorium. But if there are timid ones who think even these measures insufficient to reassure them, they will find consolation in the fact that the auditorium has been so arranged that each one of its seven aisles leads directly to an exit, and that each exit opens straight upon the street or alleys. There are twenty-three exits of this description throughout the house.

The modeling of the new theatre has been after the Moresque pattern, and everything conforms, with slightly varying degrees in different parts of the house, to this general idea. The entrance is done in marble, the floor of tessellated marble, the side walls of rich black marble, and the ceilings in engraved plaster. This engraved plaster, which has all the beauty of papier mache work with the hard, firm finish of stone, has been very extensively used throughout the house and has been applied particularly to the treatment of the boxes and proscenium. In this Mr. McVicker incurred more than a necessary expense, but the effect is very handsome and the result substantial. That which will naturally chiefly appeal to the audience as an indication of the complete transformation is the proscenium and its accessory of boxes. This has the Alhambaric treatment of architecture, and seems to be an idea in which the Moresque is based upon its prototype, the Hindu. The effect is very striking. The top of the arch now slants toward the auditorium, which takes off the old-time emptiness and immensity, and with other arrangements gives the theatre a cozy appearance, its size seeming to have been greatly diminished. It is true, indeed, that the seating capacity has been somewhat reduced, but this is owing to the fact that a new and elegant style of parlor chair has been introduced and more comfortable spaces for ingress and egress to and from seats has been allowed. There are twelve commodious and picturesque boxes, of an overhanging or projecting design, six on each side of the stage, and surmounting these is a fanciful loft, with a backing of mirrors and stained glass, which will be occupied by plants and foliage. The boxes are to be hung with lace and silk plush in colors complimentary to the prevailing tone of the theatre, which is light, the tinting being done in buff, salmon and cream, with relief in gold and silver. A happy idea has been the use of the incandescent burner as parts of the general ornamentation of the auditorium. This is as yet an experiment, but it promises to be a successful one. Several hundred of these lights will shine from the sounding-board of the proscenium, from the balcony circle, from the boxes and side walls in a system of decorative groups that will give a novel brilliancy to the house.

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TELEGRAPHIC NEWS.

Quietude at the Hub.

[SPECIAL TO THE MIRROR.]

BOSTON, June 24.—Only two theatres open. At Oakland Garden the Standard English Opera company began its second week to a good house in Martha. At the Boston Museum Harrigan's company began its second week with The Major, also to a good house. Both offerings were successful in pleasing the audience.

A Private Secretary in Disguise.

[SPECIAL TO THE MIRROR]

PROVIDENCE, R. I. June 24.—A version of The Private Secretary, under the name of The Private Tutor, is being given at the Sans Souci Garden before fair-sized audiences. It is very acceptably played. Another good show at the Comique this week.

Dull Business in Chicago.

[SPECIAL TO THE MIRROR.]

CHICAGO, June 24, 1885.—The second week of A Night Off at Hooley's brings a continuance of large business. The third week of the Madison Square company in Sealed Instructions at the Grand Opera House has begun to fair houses. The losses on this engagement fall upon Manager Hamlin, who is bound by a certainty. The Thalia Opera company at Exposition Hall is meeting with success, good houses being the rule. Falka at the Columbia is doing well. At the Academy of Music Myrtle Fern and at the People's Theatre A Wife's Honor to light receipts. Grenier's Lyceum and Olympic are enjoying fair patronage.

Benefit to a Popular Manager.

[SPECIAL TO THE MIRROR.]

DAYTON, O., June 24.—At the Grand the benefit Monday night, tendered to Manager Larry H. Reist, was a most brilliant success. Every seat in the lower part of the theatre was taken prior to the opening of the doors, and at 7:30 the standing-room-only card was hung in a conspicuous place. The attraction was Jennie Calef and a good support in Little Muffetts. Beautiful satin programmes, boutonieres and fans were presented to each lady. All in all, it was a most pleasant evening, and the large attendance fully demonstrates the popularity of our manager.

A New Play.

[SPECIAL TO THE MIRROR.]

CLEVELAND, June 23.—Lois the Outcast, a new play by a Cleveland author, was produced for the first time at the People's Tuesday night before a large audience. It made a hit, though played by an inferior company. It is highly sensational, with plenty of poison, blood and bluster.

A good house greeted the opening of Holman's Opera company's second week at Olympian. Bohemian Girl given.

Frank Harvey's Hidden Hand made a decided hit at the Pavilion, drawing, Monday night, the largest house since the opening of this resort. Cora Van Tassell as Capitola made a hit. Entire company good.

The Thomas' concerts advance sale has netted over $1,000.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

MONTREAL, June 24.—Janet Edmondson opened at the Royal in Pirates. The opera was sung in fine style. House packed to the doors. The floral offerings to Miss Edmondson were numerous and beautiful. Les Cloches de Corneville at the Academy.

SAN FRANCISCO, June 24.—We, Us & Co., at the Baldwin, has proved a frost. The Pavements of Paris opened to standing-room only at the Baldwin.

Professionals at the Bat.

Promptly at 4 o'clock on Monday afternoon, at the Polo Grounds, Harlem, before a large gathering, in which the dramatic profession was largely represented, "Time!" was called, and the contending nines of actor-baseballists appeared upon the diamond field. A silver dollar tossed up by Frank McNish gave him a choice of position, and he took the "ins," sending Dan'l Sully's nine out in the field, where they took their respective positions as follows:

Dan'l Sully, right field; Harry Morris, second base; Matt. Carroll, pitcher; P. Carroll, catcher; J. B. Dyllyn, left field; Ed. Barnes, first base; M. J. Sullivan, short stop; W. M. Keough, centre field; Hugh Mack, third base. The "ins" were made up of P. S. Plunkett, Edward Polander, Cooney Bowers, J. Shewell, Joseph Garland, William Bowers, Frank McNish, John McCabe and Frank Lane. All appeared in stage dress, a variety of characters being personated. The game, though ludicrous in the extreme, occasioned considerable betting, particularly among the lady professionals, who stood, purse in hand, ready to financially back their opinions as to the making of a run, the catching of a fly, or the "goose-egging" of a batter.

McNish in his first effort sent the bat to the centre-fielder's feet in a frantic attempt to tap a ball from the pitcher's hand, and, under the impression that he had hid the buckskin sphere in the marshes of Tenth avenue, made a three-base break, only to find that, upon reaching the home-plate, the umpire had declared him out on a foul. Other equally laughable "bad breaks" occurred. Sully held the vital base, the [illegible] with the other two occupied, respectively, by [illegible] Dyllyn and Mack. Harry Morris [illegible] The eyes of the crowd were [illegible] the latter and Sully. One strike was called. Another wild sweep was made, and the umpire, in stentorian voice, called "Two strikes." Morris grew ghastly pale. He knew what was expected of him with three bases filled. A coating of sand applied to his hands, he convulsively clutched the bat, and measured the distance and the time for a ball to travel to the North River. Everybody cranned their necks. Cooney Bowers, in the garb of Touchstone, was the delivery. The ball left his hand, and Morris lightly touched it and it sped toward the first-baseman, John McCabe, who ran for it. Morris met him half way, and, as he stooped to pick it up, fell on him, and a collar-and-elbow wrestling match between the two began. Meantime the other baseholders were changing their positions as rapidly as possible. Morris was on top of the prostrate McCabe, with the ball up Touchstone's baggy trousers-legs. Watching his opportunity, he released his hold and reached his base, amid the cheers and shouts of the spectators. At the end of the eighth inning the score stood 13 to 13. McNish's nine were whitewashed, giving their opponents the last inning, in which they made one run and claimed the game by a score of 14 to 13 in their favor. The game lasted one hour and fifty minutes, and was given for the benefit of the Bartholdi Pedestal Fund.

Between Two Stools.

There are some newsgatherers among the great army that supply the daily papers of the metropolis with the material with which to fill their columns who make statements that are either founded on fact or which they are led to believe are so founded. That those who garner theatrical items are among this latter class cannot be gainsaid. During the past few weeks it has been reported, as though there was not the slightest doubt in the matter, that Miss Coghlan, having at last decided to star in Our Joan, was about to be sued for breach of contract by the Wallack Theatre management, with whom she had signed for next season. Had any effort been made to learn the true facts in the case the statement would never have appeared as there is no foundation, or very little, for it.

The circumstances of the case are simple and easily explained. Miss Coghlan appeared at Wallack's in Our Joan. The opinions expressed regarding the value of the play on which she had based her hopes of going on the road next season were various, but none of them were of such a glowing nature as to lead Miss Coghlan to think that she would make a hit. For a time she relinquished the idea. This result was said to be due to her marriage with Edwin Edgerly, an estimable young lawyer, as much as to anything else. While laboring under the impression that she would not be a great starring card, Miss Coghlan signed a contract for next season as leading lady of Wallack's Theatre in the presence of her husband, who read it over carefully before she put her hand to the pen.

As with all of the contracts which Mr. Wallack's company sign, this contained a clause to the effect that for non-fulfillment the delinquent party should be liable to damages. In this particular case the sum demanded was $5,000. After signing the paper Miss Coghlan played a week's engagement at the Grand Opera House. It is almost a proverb in the profession that anything new at the only West-Side house in the city is certain of doing a large business. Our Joan was no exception. Miss Coghlan attributed the success to the piece, and again became elated with her starring project. Several papers once more stated that she would follow out her original intention in spite of her signature at the bottom of the closely-written document that was snugly laid away in the Wallack safe. Meanwhile the management of the theatre are awaiting developments, believing with every good reason that they have every possible chance of either seeing Miss Coghlan treading the boards of their theatre in the latter part of October when the season begins or of becoming friendly to a great deal more of her honestly-earned money than she would particularly care about parting with.

A number of out-of-town managers hold contracts for Miss Coghlan's appearance during the season. The repudiation of these agreements would probably bring about a maze of legal complications for the lady. So whether she goes starring or remains at Wallack's she is likely to meet with annoyance.

In speaking of the subject recently a gentleman connected with the management of Wallack's Theatre said: "Miss Coghlan was engaged for next season the same as the other people here and we expect her to play when the season opens. We have begun no suit against her and I do not see how we could do so merely on the ground of newspaper reports that state she is going starring. It is always time enough to take action when the contract is broken. Specific damages are named in the paper, to which Miss Coghlan put her name, in case she fails to fulfill her part and Mr. Wallack would be liable to the same amount if he did not live up to his side of it. It's time enough though when something does occur to ventilate the subject. As it is now the papers are doing it all. Miss Coghlan may go starring and still be back here in time to open in In His Power."

"During the thirty years with which Mr. Wallack and Mr. Moss have been engaged in management," continued the gentleman. "I do not recollect one suit with a member of their company for non-fulfillment of a contract on either side. Mr. Wallack is one of the fairest and most liberal of managers. He carries out his agreements to the letter and he expects every one else to do the same. Why, only last season through some misunderstanding three of his company, Sophie Eyre, Charles Denney and H. J. Lethcourt were engaged on the other side for forty weeks. The season ended in May, yet their time ran up into June. It was no fault of his, but for all that Mr. Wallack paid them for eight weeks while they were idle. The salaries amounted to nearly $400 a week, so you can see that that little question of honor cost Mr. Wallack quite a sum. The manager is not such a man as some think, and if people only had the testimony of some of his company as to how he goes out of his way to give points and help them in their parts, you and they would have a different opinion of him."

With Diamonds Galore.

There has been much said lately regarding Blanche Curtisse's diamonds, a report being circulated, among others, that she would travel with them on her tour next season. A MIRROR reporter meeting C. R. Gardiner, her manager, and desiring some facts, proceeded to question him:

"Miss Curtise is to be your star next year?"

"She is; and I shall boldly advertise her as the handsomest woman in the world."

"A broad assertion."

"True; but beauty is a question of opinion, not a matter of fact."

"And you think the opinion of her beauty general enough for you to announce her as such."

"I do, indeed, and I am not alone in my opinion. Nearly all the managers I have met agree with me."

"And is it true that she will travel with $20,000 worth of diamonds?"

"It is true that she will travel with her family jewels and diamonds, with the free consent of her father. It is not a great risk to him, for I have given bonds in $20,000 to see them safely returned in the Spring."

"Then you take the risk?"

"I think very little, for Mr. Butler, of Broadway and Reade street, has made a steel safe expressly to carry them in, and a special man with no other cares will have them in charge. No two men can pick up the safe and carry it away, and it will never be left alone for a moment to be tampered with. It will be quite an expense, but I think it will pay. The curiosity to see them will increase the business."

"How old is your star?"

"She is not yet seventeen, but she is a fully developed woman standing five feet five."

"How long has she been on the stage?"

"Only one season. She was with one of my companies all last year. This Summer she has been studying and perfecting herself in her part of Madame Laurent in Only a Farmer's Daughter."

"Have you arranged a long season?"

"Yes, the company opened last Monday in Galt, Ont. They will visit Oregon, California, Texas and Florida. The tour will last nearly a year."

"How many other companies have you?"

"Three: Only a Woman's Heart entirely rewritten follows Farmer's Daughter exactly one week behind them for the entire year. Zozo, which has of late proved a great drawing card goes next season in the regular theatres. The regular dates begin in September, but two city managers are trying to induce me to inaugurate a Summer season, which I may undertake if we can agree about terms. George H. Adams is the principal attraction with Zozo. He has proved himself the best light comedian since Johnny Mortimer."

"And the others?"

"Are not yet selected, but it will be a large and very strong company with entirely new costumes and the famous scenery, by Henry E. Hoyt, will be all renewed under his hand."

"And your fourth attraction?"

"Is a combination playing a repertoire at popular prices, starting on the first of September."

Professional Doings.

—Billee Barlow has left the Bijou Opera House.

—Leon and Cushman leave for Australia on July 4.

—Hon. W. H. English, of Indianapolis, is in town.

—H. D. Clifton will go with J. B. Polk next season.

—Katherine Rogers and her family are at Niagara Falls.

—Lizzie Fletcher has gone to San Francisco for the Summer.

—Charles Dickson will probably go with Kelly and Ryan.

—Mlle. Rhea will spend the Summer with friends at Flint, Mich.

—Marie Heath has an offer to star next season in a musical comedy.

—Samuel Harrison and wife left the city for Long Branch on Tuesday.

—Wellington Hall has been engaged as secretary by Manager Aronson.

—W. H. Edwards has been engaged by Fred Warde for next season.

—Thomas McWatters has joined the business staff of John T. Raymond.

—David Belasco has been seriously ill, but expects to be about again in a few days.

—Inez Rochelle has signed with Shook and Collier for their Prisoner for Life company.

—J. W. Fennessy, manager of Heuck's Opera House, Cincinnati, is at the Coleman,

—J. H. Stuart has been re-engaged by Lotta for next season as comedian and stage-manager.

—The Florences open at Daly's, on Sept. 7, in their new play. The season is to last four weeks.

—W. H. Clark, the basso, goes to Atlantic City to join Morton's Opera company for the Summer.

—Messrs. Sosman and Landis, of Chicago, desire an able artist to add to their corps of scene painters.

—Manager Cleveland is gathering together the artists engaged for McNish, Johnson and Slavin's Minstrels.

—Hattie Anderson is now playing Emma Carson's part in Adonis, the latter having retired from the cast.

—E. S. Peissert, who is now at Bethlehem, Pa., is at liberty to accept an engagement with a good company.

—Rachel Booth is receiving instruction from Michael Bradley in dancing and from Signor Bellini in singing.

—T. J. Herndon who made such a success as Farmer Baxter in Caprice will not go with the company next season.

—While T. W. Keene was in the city last week he engaged Gustavus Levick as his leading support for next season.

—Manager Dunlap has engaged Warren Ashley to sing tenor roles next season in the McCaull travelling company.

—Adele Waters and Ada Deaves are expected in the city shortly. They will both go with The Shadows of a Great City.

—The sister of W. J. Scanlan, who has been educated for the operatic stage, will make her debut next season with a well known company.

—De Grimm has made an extra effort in his designs for the terra cotta dresses in Nanon. The principals and chorus will make several changes.

—Henry E. Chase and wife, for several years with the Boston Theatre company, have arrived in town to make arrangements for next season.

—Franklin Sargent intends instituting an investigation as to the alleged application of Lyceum School Funds to the uses of the Lyceum Theatre.

—The eldest daughter of Jacques Kruger was awarded a prize on Friday last at the nineteenth annual commencement of the Jackson Seminary.

—Jennie Christie having made a pronounced hit in Mixed Pickles has been engaged for three years. She will go to Australia with the company a year hence.

—Arthur Rehan has engaged Helen Leigh to play Ada Rehan's part in A Night Off on the road next season. She is spending the Summer at Andover.

—Mrs. W. A. Fulkerson, THE MIRROR's correspondent at Cedar Rapids, Iowa, will arrive in New York in a few days on her way to Europe for a brief visit.

—The chandeliers and decorations of the Fifth Avenue Theatre, as in former years, are being carefully wrapped up in back numbers of Mr. Stetson's *Police News*.

—Fred Frear joined the Billee Taylor company on Monday night playing Ben Barnacle, in place of W. A. White, the assistant stage manager, who appeared on Saturday.

—Mme. Cottrelly laments the losss of a valuable and faithful dog which was stolen a week ago. All attempts to recover it have failed, although a large reward is offered.

—Mrs. Harriet Webb, who has met with uninterrupted success in her vocation, is receiving pupils in elocution at her apartments in the Chelsea on West Twenty-third street.

—The Messrs. Sherman have a new Opera House, which bears their name, at Newark, N. Y. It is handsomely equipped and is located in an amusement-loving community.

—On Saturday Lillian Russell did not appear at the matinee of Polly at the Casino. Emma Carson filled her place very acceptably. The latter's part in Adonis was played by Ida Bell.

—Robert Greene, the seventeen-year-old brother of C. G. Greene, manager of Greene's Opera House, Cedar Rapids, Iowa, was thrown from his horse on Friday and almost instantly killed.

—John Mazzonovich has painted the set for the first act—Inn of the Golden Lamb—for Nanon; and Henry E. Hoyt and Harley Merry are now finishing off the scenes for the second and third acts.

—Alice Harrison will be a member of Rosenfeld's company playing The Black Hussar and The Mikado. That is, if it is organized. Frank A. Small is prospecting for the company now in Chicago.

—George Learock will produce at Albany on July 7 his play, called Waverly Britt, which originally saw the light at Chicago some years ago under the title, Philip Gordon, Jr. L. H. Pelham will manage Mr. Learock.

—For Myra Goodwin's support, at the Fourteenth Street Theatre in August, George Richards, the comedian, has been specially engaged. Miss Goodwin is at Schroon Lake studying her part in her new play Sis.

—Harry Brown has engaged Will H. Bray for his Excelsior company. The latter was for a long time with Emmet and the original porter in the Tourists. He is the author of "Papa's Baby Boy," and other popular ballads.

—Harry Miner has purchased an estate of about ninety acres at Farnham on the Shrewsbury River at a cost, it is stated, of $50,000. During the past few days he has entertained friends at a kind of housewarming party.

—The entire house, including all the boxes and even a large number of admission tickets for the first night of Nanon, have been sold. Manager Aronson adds that the seats for the entire first week are nearly all bespoken.

—Inez Rochelle, who played the Princess in Nordeck, has been engaged by Shook and Collier to play the character in A Prisoner for Life, the original of which was Sara Jewett. Miss Rochelle is at present at her home in St. Joseph, Mo.

—Since the Broadway cars have begun running the business at Niblo's Garden has greatly increased. There is a rumor abroad that Edward Harrigan will rebuild the old Theatre Comique and abandon his new purchase for this season.

—There is no truth in the rumor that Mr. and Mrs. Beerbohm-Tree are among the members of the aristocratic amateur company engaged by John Stetson to tour this country. Mr. and Mrs. Beerbohm-Tree have both other engagements to fulfil.

—A letter from a member of the Grau English Opera company states that they are at the Alcazar Opera House in Minneapolis on Thursday last with The Queen's Lace Handkerchief, and are playing to good business. The season will last five weeks.

—W. H. Daly will be stage manager for W. E. Sheridan next season. The latter intends to do everything in a first-class manner and to be supported by a good company. His production of Townsend's play, Cromwell, is expected to be an important event.

—Gustave Kerker has three offers under consideration for the season of 1885-6; one for the Thalia Theatre, one for the Bijou, and one for the Standard. He leaves on Saturday for Baltimore to visit his wife, Rose Leighton, who is singing in English opera there.

—A strong company has been engaged for the fourth tour of The Two Johns. This comedy has met with pronounced success.

—Leonora Bradley has signed a contract to play leading parts with John T. Raymond next season. Miss Bradley has recovered her health, which was not good last Winter.

—Louise Rial, W. S. Marion and Laura Biggars will start out with their dramatic company, under George W. Farren's business management, about Sept. 6. Three new plays will be produced—Fortune's Fool, Love and Reason and A Desperate Game.

—Alexander Spencer goes to Atlantic City as musical director for the Summer. His wife, Lizzie Simms, will remain with the Polly company and go to Boston for three weeks, where she will dance the hornpipe in Billee Taylor. It has proved a big attraction at the Casino.

—Annie Pixley and her husband (Robert Fulford) will shortly leave the city for Port Stanley, Ont., where they will spend the Summer. Miss Pixley will produce two new plays next season, one from the pen of Fred. Marsden and the other from a New Orleans journalist.

—Manager R. A. Bigelow objects to the St. Quinten Opera company being classed as a ten-cent attraction. He says cheap prices are only in vogue with his attraction when he plays on a certainty. Even under such circumstances he has a voice in arranging a scale of prices.

—Charles Tingay has been engaged to play the leading part in A Russian Honeymoon from June 29 for three weeks. He will then join his wife (Carrie Reynolds) at Brighton, L. I., where they will spend the Summer. Mrs. Tingay goes with Robson and Crane next season.

—Baker and Farron are to be seen next season in a three-act musical comedy by Montgomery Phister called A Soap Bubble. It deals with a would-be aristocratic family who pretend to visit the seaside, but who really dwell in town behind closed blinds throughout the Summer.

—Frank Losee fears that he may be unable to play De Clare in A Moral Crime at Chicago as Bartley Campbell will not consent to his absence during the first rehearsals of Clio in this city. The time between the expiration of one engagement and the beginning of the other is about two weeks.

—J. O. Milsom, manager of the Masonic Temple and Grand Opera House, Nashville, Tenn., arrived in the city on Monday. He will remain here about three weeks. He says that business has been very good and he thinks next year will bring about a great improvement in theatrical affairs.

—H. S. Taylor now books time for seventy theatres. At present there is quite a strong competition among the various agents who are booking time, and not a little spleen is shown by them. Mr. Taylor says that he is in the race, and is willing to abide by the old proverb regarding the survival of the fittest.

—Col. Milliken is filling his company for next season. The repertoire will consist solely of A Postal Card and Tribulations. Madame Boniface and The King of Diamonds will not be played. The season opens at Marlboro, Mass., on August 7. His new comedy is under consideration by Manager Palmer.

—Charles B. Hanford, late of Thomas Keene's company, will be married on next Tuesday evening to Mariella Bear, of Washington, at the Metropolitan Church, Washington. Mr. Hanford goes next season with Robson and Crane. The honeymoon will be spent at one of the watering places near the Capitol.

—Among the novelties which Alfred Thompson has arranged for the Comedy of Errors revival is the introduction of a scene in Phryme's house where sixteen coryphees will dance a ballet and an Amazonian march will be done. In Mr. Hill's revival of Romeo and Juliet at the Union Square a characteristic dance will be given under Mr. Thompson's direction.

—Walter Reynolds has just sold a play to Tony Hart. The following plays from Mr. Reynolds' pen will see the light next season: Sweet Innisfail, rights for this country sold to Ben Maginley, and which will likely be produced at the People's Theatre on August 18; Wanda, which is in John Stetson's possession for three years, and A False Step, which will be produced by Colonel Sinn.

—Harry Clayton, of the stranded Tayleure Octoroon company, died at the General Hospital in Ottawa, Canada, last week. He had no friends with the exception of J. J. Muldoon, of the Ottawa *Sun*, who cared for the young man during his illness and saw that the remains received proper interment. Mr. Clayton's papers and other effects have been sent to his mother, who lives in Philadelphia.

—Messrs. Drew, Sackett and O'Donnell are building handsome and capacious theatres in Cleveland and Minneapolis. They will be ready to open about the middle of September. They also have the Park Theatre in Indianapolis. All the theatres are conducted on the basis of popular prices. In addition to the above mentioned places of amusement this enterprising firm will continue to run their museums in Providence, Cleveland and Indianapolis.

—The Atlantic Hotel, on the Ocean Boulevard at Coney Island, had its opening last Sunday, and a number of the friends of manager Amberg, of the Thalia, and Victor Helly, of the Atlantic Garden, enjoyed a day of merry-making and banqueting in the new house. From present appearances the hotel will be a success. Its situation is pleasant and as the season is over, the house will doubtless be filled with the German actors and actresses who wish to enjoy the bracing breezes of the ocean.

—Now that it is becoming the rage to have marriages in the profession kept a secret, even the soubrettes are determined not to be left behind. For that reason the joining together in the holy bonds of wedlock of Nellie Lingard to Frank M. Burback, of the Boston Theatre, which occurred on Monday last, has been kept profoundly quiet, and it was only by the merest chance that a MIRROR reporter heard the news yesterday. The parties to the contract are well known in the profession here, both having done good work on the boards. Miss Lingard is a daughter of J. W. Lingard, the old Bowery manager and old-time actor, while Mr. Burback has been for several years in the Boston Theatre stock company and is a nephew of Charles Thorne. It was while engaged with the Boston Theatre company last season that Miss Lingard first began the acquaintance that led to her being brought to the altar. The honeymoon will be spent at Glen Cove.

A New Star.

Frankie Kemble will be among the soubrette stars on the road next season. Manager Clayburgh is quite enthusiastic about her prespects, and in an interview with a MIRROR reporter yesterday he recounted to the latter the preperations he has already made for the undertaking. In reply to a question he said:

"It has been the custom for soubrette stars to be thrust upon the public without having had any experience. Now Miss Kemble is an actress who is well known, and has been prominent for many years. She has been frequently entrusted with important work. But she has not been boomed, hitherto. Now I have secured a clever little woman, and I am going to place her before the public in the very best shape, because I know she will be a success. She has been studying under the best masters, Maretzek for singing, and equally good professors in the other branches of business which are necssary to ensure her success as a soubrette attraction. In dancing, singing, playing on musical instruments and character changes she is as clever and talented as any young star now before the public. Robert Griffin Morris is engaged upon a play for her, which is now nearly completed. It will be a strong comedy. I am securing the best people that good salaries can attract.

"We will open the season about the middle of September. I have excellent time booked. The little lady is now practicing and rehearsing every day, and I know that she has sufficient magnetism and tact to catch on with any audience before whom she appears."

Amateur Notes.

Sara Von Leer, formerly a well known amateur, is announced to star in conjunction with James Hardie in A Brave Woman.

Alice Woodhull, a clever soubrette, will play next season if her health permits.

John H. Bird is recuperating in the country. Mr. Bird is one of the veterans among amateurs.

T. J. Raynor is a clever exponent of elderly characters. His performance of Jesse Rural is capital. Mr. Raynor would be valuable in an organization like The Gilbert.

H. J. Stokum studied under the late C. R. Thorne, Jr.

Mrs. James Jordan Darling now aspires to dramatic honors.

William Ordway Pardridge will follow the stage as a profession in future.

Mary Sears, of the Lyceum School, has returned to her home in Boston.

Robert C. Hilliard has refused all overtures to appear in plays until the Fall. False Shame will then be produced at a metropolitan theatre by The Gilbert, with Mr. Hilliard in the leading role.

George W. Sammis, of Brooklyn fame, and lately with The Private Secretary company, has returned to the city.

Caste was presented at Staten Island recently. Robert Sale Hill, Edward Fales Coward and others assumed important roles.

Charles Stanton and Raymond Chatry are two of the active members of the Mimosa.

Frederick Williams, for many years the stage manager of the Boston Museum and later of Daly's and the Lyceum School, will be at the head of a school of acting next season.

The Amateur League is not now so frequently before the public as in the past. The members of the League have shown good work, and the society should not be allowed to fall because of inner dissensions.

Mr. De Cordova has again become the President of the Kemble. The association owes much of its success to this gentleman's energy.

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T. D. Frawley,	J. Stewart Crossy,
W. J. Sully,	John Peasley,
Frank Rush,	Edward Foreman,
Frank Stewart,	George Matthews,
Miss Gertrude Elliott,	Miss Nellie Germon Sully,
Miss Lee Peasley,	Miss Ida Meredith,
Miss Kate Norman,	La Petite Alice,

Musical Director, Mr. Emil Eisman,
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1885 - SEASON - 1886

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1885 SEASON 1886

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[COPY.]
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P. S.—Watch for future announcements in dramatic paper. Negotiations now pending with certain parties whose engagement will create a sensation in the vaudeville world.

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THOS. F. BOYD, Manager,
Or, E. E. WHITMORE, Treasurer Boyd's Opera House, Omaha, Neb.
Good Fair dates are open at all the above cities. Would like to hear from a Comic Opera or Comedy Company. The Nebraska Fair will be held at Omaha, from Sept. 4 to 11.

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THEATRE, SAVANNAH, GA. T. F. JOHNSON, - - Proprietor and Manager.	**OPERA HOUSE, MERIDIAN, MISS.** MARKS, LICHTENSTEIN & CO., Proprietors.
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LOVE AND REASON,
A DESPERATE GAME.
Handsomest and Most Attractive Printing on the Road.
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During the Summer this popular theatre will be renovated, newly carpeted, decorated, introducing INCANDESCENT LIGHT and STEAM HEAT. No expense will be spared to keep this house as it has always been.
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Regular popular prices will prevail, viz.: 25c., 50c., 75c. and $1. The third and fourth regular season will commence September 6. First-class Dramatic Combinations, Spectacular Dramas and Opera Companies desiring time will please address W. H. SMITH, Sinclair House, cor. Eighth street and Broadway, N. Y. City.

1885. # OWEN FAWCETT. 1886.
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BIG BONANZA.
Address Detroit, Mich.

AGNES WALLACE-VILLA.
SAM. B. VILLA, Manager.
Resting for the Summer at country seat, Ridgewood, Bergen County, N. J.

Inv S. P.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Items: There is no foundation in the report that another theatre will be built in Charleston next Fall.

COLUMBIA.

Opera House (Eugene Cramer, manager): Messrs. Theo. and Joe Starke gave a performance 16th of Van, the Virginian, supported by the Amateur Club, of this city, to a large and appreciative audience. The Starks are natives of this city, and are visiting their relatives. For next season they have organized a co. that will be known as the Gilbert and Stark Dramatic co.

Item: J. O. Jeffries has been appointed treasurer of the Columbia Opera House, in place of Theo. Pollock, resigned.

TENNESSEE.

MEMPHIS.

The California Comedy co. advertised to open here 13th did not arrive until the 19th and played to large crowds balance of week at Estival Park. Rip Van Winkle was given at ten cent admission. First dime show we have had.

TEXAS.

SAN ANTONIO.

Turner Opera House (Ernest Rische, manager): The earnest hopes of the patrons of the drama and opera of San Antonio are about to be realized at last, not in the building of a new Opera House, which has been suggested so often, but in the complete change in the interior of the old one, which, when completed, will make it the cosiest and prettiest building of its class in the State. To the energy, enthusiasm and public spirit of the new lessee and manager, Ernest Rische, will the credit be due. The floor of the auditorium will be built sloping upward, amphitheatre style, and the seats will be arranged in semicircular order. The gallery will be horseshoe shape, with broad stairways on either side of the vestibule. The parquet will contain three hundred and fifty opera chairs of the latest improved pattern, the dress circle three hundred and the gallery three hundred and fifty, the whole seating comfortably about one thousand people. The aisles will be carpeted, walls decorated, and the building will be well arranged for ventilating and heating purposes. Particular attention will be paid the stage, which will be enlarged so as to accommodate any scenery, no matter how large, and thus obviate a predicament found so embarrassing by some cos. last season. A balcony will be built in front, on a level with the gallery, for the use of musicians, and a competent band will play every evening. The population of San Antonio, based on the directory census of 1885, is 39,491, exclusive of the military post and the large number of non-residents always in the city, who make it the Mecca of their pilgrimage for health, pleasure and business. It is the largest city in the State, and with good crops already assured, and the proverbial amusement loving character of its citizens, will make it a desirable field for first-class combs., some of the best already having been booked.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Amalia Materna, assisted by Neally Stevens, Ella Lawrie and Vincenzo Villani and J. H. Rosewald, gave a concert, 13th, to a small but very select audience. Everybody present was delighted with the entertainment, every number on the programme being re-demanded, and cheerfully accorded. Mme. Materna has a grand voice, and knows how to use it. Miss Stevens is a very clever pianiste. Dan Thompson drew out large houses, 15th and 16th, to witness his delineation of the old farmer, everybody going to see him. He has excellent support throughout. Edith Murilla and Ignacio Martinetti do a very clever song-and-dance act, and were three times recalled during the first evening, the audience insisting on their return each time. George A. Beane as Old Cy. Prime we consider so near perfection as to be ranked with Thompson himself. Isabelle Coe is pretty, a very pleasing actress, and sings well in a trio with D. D. Bedell and Walter Gale. They were recalled, Thompson and Edith Murilla were called before the curtain at the end of the third act and loudly applauded.

Items: Dan Thompson's co. is quartered at "Andy" Brinson's Valley House Cottages, which are becoming the regular rendezvous for dramatic people.—Aimee comes for matinee and night, 22d, and will draw fair houses.—J. H. Haverly is in town for a week, examining some mining property in the vicinity.

Arena: T. H. Barrett's Circus 12th and 13th, day and night. On the night of 12th they had in near 7,000 people, the attendance falling off to almost nothing 13th. A fair show, having some excellent performers, and a few fine horses.—John Robinson's Circus comes July 17, afternoon and evening.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): The Thompson Opera co. presented Billee Taylor as the attraction for the second week of their engagement opening 13th. In spite of the fact that this opera is comparatively new to the Milwaukee public, and has never been presented by such an excellent co., and such fine stage mounting, business has been discouragingly poor. Mr. Bronson was very successful as Billee Taylor. His acting is excellent, and he sings with accuracy, but his voice is metallic in sound. The Sir Mincing Lane of W. H. Gilson was a capital piece of acting. As Ben Barnacle, Mr. McCollin had an excellent opportunity to display his mirth-provoking abilities, and he took advantage of it. His make-up was splendid. Will Kohnle was at home in the part of Crab, the schoolmaster. Franc Hall as Phoebe was very pretty and as demure as possible. Miss Vining makes a handsome Arabella, but unfortunately she cannot sing. Miss Rocha was the best Eliza we have seen. May Branson as Susan has little to do, but her sweet face and sprightly manner have won her many friends. The chorus was strong and effective, while the stage-setting could not be surpassed. Manette will be produced 22d, with Carrie Godfrey in the cast.

Schlitz Park (Jacob Litt, manager): Lovers of Italian opera have received a fine treat this week, 15th, from the hands, or rather throats, of the Milan Opera co. The repertoire included Il Trovatore, Lucia, Faust, Martha and Norma. The co. includes, Romeldi, Benis, Morse, Gilsini, Vansani, Bologna, Gilli, Montegriffe, Michelani, Vedora and others. The chorus though small in number was very effective, and the audience the most enthusiastic we have seen in many a day. It has been a long time since we have had opera so well rendered. The co. closes their season next week, 22d, at the Park.

Items: The musical festival at the Exposition Building opened 19th, to a rather small audience. The soloists are Mme. Materna, Fursch-Madi, Juch, Clapper, Mr. Winch and Max Heinrich. Thomas' orchestra and a chorus of five hundred complete the programme.—The Power of Money has been the attraction at Siensby's this week, 15th.—Frank Yerance sends regards.—Haverly's Minstrels at the Park, 30th.—Manager Marsh does not feel particularly well pleased so far over the success of his Summer venture. We hope he may change his mind before the season closes.—The members of the Thompson Opera co. play a game of baseball with the Chamber of Commerce nine on the 19th.

OSHKOSH.

Grand Opera House (R. L. Marsh, manager): W. L. Smith's Bell-Ringers and Ionic co., 17th to 20th, to good business at ten and twenty cents. They make up a very pleasing evening's entertainment.

CANADA.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Lytell's Montreal co. have been playing here during the week producing The Galley Slave, White Slave, Banker's Daughter, Fairfax and Youth. The co. is of average ability and fair audiences have greeted them at every performance. Blanche Mortimer, Will Morris and W. H. Lytell are the principal members of the co. and they have done excellent work.

Lyceum (Robert Clancy, agent): This house opened for the Summer season 22d, under the management of John Phillips with a co. composed of the manager, Charles and Bly Harris, John L. Manning, Frank Livingstone, Kitty Shepeard and Nina Bach.

Chips: Mose Fiske has been spending a week's vacation in this city and was warmly greeted by his many friends. He will likely appear here this season in the new piece which he has written for George T. Moore.—One of Rice and Sanger's cos., producing Bunch of Keys, Dreams, etc., will appear at the Academy next month, and may expect good business as none of these pieces or similar ones have ever been done here.—Zera Semon and the Royal Marionettes is making a tour of this province and is drawing immense houses. He and his co. were in town 18th, on which date they opened in Dartmouth, a town on the opposite side of Halifax Harbor.

OTTAWA.

Grand Opera House (John Ferguson, manager): J. H. Gilmour's comb. presented My Partner, 19th, to fair house. Mr. Gilmour was well received, being an old Ottawa favorite. Henry Holland as Ned Singleton handled his part well; W. C. Crosbie made a hit as Wing Lee, a Chinaman, the character being new here. The Gay'ees, 20th.

Arena: Frank A. Robbins' Circus gave two performances, 16th, to good patronage.

MONTREAL.

Academy of Music (Henry Thomas, manager): Grau French Opera co. sing Francois des Bas Bleu, La Perichole, Boccaccio and Giroflé-Girofla week of 15th. [illegible] sings and acts well. She has a voice of fine [illegible]

Crystal Palace Opera House: The Sorcerer was put on in good style by the Edmondson Opera co., and succeeded in drawing good houses all week.

It was announced late in the week that the co. would produce Pirates of Penzance at the Royal during the current week. This action caused genuine surprise. Some difference with the proprietor of the house was the cause of the sudden removal.

It is said that the Crystal will reopen 29th under new management and with a new co.

Royal Museum: Stranglers of Paris proved a paying attraction. The house was filled to overflowing at every performance. Etelka Wardell made a fine Mathilde. Frank Tannehill, who plays Jagon, was a disappointment.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: N. Y. City, 13, two weeks.
A MOUNTAIN PINK CO. (Laura Dainty): Portland, Ore., 22, week; Salem, July 4.
AIMEE: Denver, 22, week.
ATKINSON'S PECK'S BAD BOY CO.: Missoula, Mont. July 2; Deer Lodge 3, Anaconda, 4; Butte City, 6, 7, 8; Helena, 9, 10, 11; Bozeman, 13.
AUGUSTIN DALY'S CO.: Chicago, June 1, five weeks; San Francisco, July 13, four weeks.
BERGER'S GALLEY SLAVE: Montreal, 22, week.
BANDMANN-BEAUDET CO.: Louisville 15, two weeks.
BEADLE AND PRINDLE CO.: Fargo, D. T., July 4.
COLD DAY CO.: Arkansas City, Kas., 22, week; Denver, Col., 29, week.
CAPITAL PRIZE CO. (Sully's): N. Y. City, June 1, three weeks.
DIXEY BURLESQUE CO: N. Y. City—indefinite season.
DENMAN THOMPSON: San Francisco, 22, three weeks; Portland, Ore., July 20, week.
ESMERALDA CO.: Providence, 22, week; Worcester, Mass., 29, week.
EARLE DRAMATIC CO.: Richmond, Ind., 22, week; Eaton, O., 29, week.
ETHEL TUCKER: Peoria, Ill., 22, week.
FANNY DAVENPORT: San Francisco, June 1, three weeks.
FRED. WARDE: Butte City, Mont., 22, week; Salt Lake, 29, week; Denver, July 13, week.
FUN ON THE BRISTOL: Columbus, 22, week; Toledo, 29, week.
GRACE HAWTHORNE: Atchison, Kas., 25, 26; Hiawatha, 27; Beatrice, Neb., 29; Lincoln, 30, July 1; Hastings, 2, 3, 4, Grand Island, 6, 7; N. Platte, 8; Ft. Sidney, 9; Cheyenne, Wyo., 10, 11; Denver, 13, week.
GILDAY'S COLLARS AND CUFFS: Chicago, 15, two weeks; Milwaukee, 29, week.
HARRIGAN'S CO.: Boston, 15, two weeks.
HOOP OF GOLD: Brooklyn, 22, week.
HEEGE'S BAD BOY CO: Newark, O., 22, 23, 24; Cadiz, 25, 26, 27.
HILL'S PEOPLE'S THEATRE CO: Newburg, N. Y., 15, two weeks.
JANAUSCHEK: San Francisco, 13, two weeks.
JOHN A. STEVENS: San Francisco, June 15, two weeks.
JENNIE CALEF: Dayton, 22, week.
JOHN E. INCE (Pop): Cleveland, 22, week.
KATE CLAXTON: N. Y. City, 15, two weeks.
KIRALFYS' AROUND THE WORLD: N. Y. City, 8, four weeks.
KATIE PUTNAM: Grand Rapids, Mich., July 3, 4.
KENNEDY COMEDY CO.: Syracuse, 22, week.
LOTTIE CHURCH'S CO.: Rochester, 22, week.
MCKEE RANKIN CO.: San Francisco, 29, four weeks.
MAUBURY-OVERTON CO.: San Francisco, June 1, three weeks.
MESTAYER'S WE, US & CO.: San Francisco, 22, three weeks.
MAUDE GRANGER: New Haven, Ct., 22, week.
MAUDE ATKINSON: Springfield, Ill., 22, week; Bloomington, 29, week—close.
N. C. GOODWIN: Chicago, 29.
OWEN FAWCETT: Grand Rapids, 23; Manistee, July 7, 8, 9.
ONLY A FARMER'S DAUGHTER (Joseph Frank, manager): Mt. Pleasant, Mich., 29; Reed City, 30; Big Rapids, July 1; Cadilac, 2; Ludington, 3; Manistee, 4; Manitowoc, Wis., 6; Depere, 7; Oconto, 8; Peshtigo, 9; Marinetta, 10, 11.
PRIVATE SECRETARY AND PROFESSOR CO. (W. H. Gillette): Salt Lake, 27 to 29; Virginia City, Nev., 30 July 1; Carson City, 2; Reno, 3, 4; San Francisco, 6, two weeks.
SILVER KING CO.: Burlington, Ia., 26, 27; Clinton, July 6.
SEALED INSTRUCTIONS CO.: Chicago, June 8, three weeks.
STRANGLERS OF PARIS: N. Y. City, 22, week.
STANDARD DRAMATIC CO.: Elmira, 22, week.
TAVERNIER DRAMATIC CO.: Jackson, Mich., 22, two weeks.
TWO MARRIED MEN CO.: Indianapolis, 29, week.
ULLIE AKERSTROM: Springfield, 22, two weeks; Marlboro, July 6, week.
WILBUR DRAMATIC CO.: Steubenville, O., 22, two weeks.
WHITELEY'S HIDDEN HAND CO.: Chicago, 22, week.
ZOZO: Brooklyn, 22, week.

OPERA AND CONCERT COMPANIES.

ALICE OATES: Pittsburg, 22, week.
ACME OPERA CO.: Galena, 22, week; Dubuque, Ia., 29, week; Waterloo, July 6, week.
ARION BELL-RINGERS: Lincoln, Neb., 22, week. Atchison, Kas., 29, week.
BLIND TOM: Warrenton, Tenn., 26, 27.
BENNETT-MOULTON OPERA CO.: Portland, Me., 22, week.
CARRINGTON OPERA CO.: Detroit, July 1, three weeks.
EUSTIS' BURLESQUE CO.: Worcester, Mass., June 22, week; Providence, July 6, week; Boston, 13, week; Buffalo, 20, week; Cleveland, 27, week; Milwaukee, August 2, week; Chicago, 9, four weeks.
FAY TEMPLETON OPERA CO.: New Orleans, June 1, indefinite season.
FORD'S OPERA CO.: N. Y. City, May 25, five weeks.
FORD'S ENGLISH COMIC OPERA CO.: St. Louis, 11, seven weeks.
GRAU'S FRENCH OPERA CO.: Montreal, 8, three weeks.
HARRIS OPERA CO.: Buffalo, 22, week.
HOLMAN OPERA CO.: Cleveland, 8, three weeks.
HOLLYWOOD OPERA CO.: Fort Wayne, Ind., 22, week.
JANET EDMONDSON: Montreal, 8, four weeks.
MILAN OPERA CO: Milwaukee, 22, week.
MEXICAN TYPICAL ORCHESTRA: N. Y. City, 22, week. Chicago, 29, week; Cincinnati, July 13, week.
MAHN'S OPERA CO.: Cincinnati, 22, week.
MCGIBENY FAMILY: Bowling Green, O., 26; Windsor, Ont., 27; Fenton, Mich., 29; Holly, 30; Flint, July 1. Galion, 20; Marion, 22; Upper Sandusky, 23; Tiffin, 24.
MILLER'S OPERA CO: Bangor, 22, week.
MCCAULL OPERA CO.: Chicago, June 8, indefinite season.
LILLIAN RUSSELL: N. Y. City (Casino)—indefinite season.
RINEHART OPERA CO.: Toledo, 22, week.
ST. QUINTEN OPERA CO.: Erie, Pa., 22 week; Ashtabula, O., 29, week.
STANDARD OPERA CO.: Boston, 15, two weeks; Providence, 29, week; Montreal, July 5, two weeks.
THEODORE THOMAS CONCERTS: Detroit, 24, 25; Cleveland, 26, 27; Buffalo, 29, 30.
THALIA OPERA CO.: Chicago, 8, three weeks.
THOMPSON OPERA CO.: Milwaukee, June 8, ten weeks.
WILBUR OPERA CO.: Pittsburg, 8, two weeks.
WILEY-GOLDEN OPERA CO.: Troy, N. Y., 15, two weeks.

MINSTREL COMPANIES.

BARLOW-WILSON: Helena, 23, 24, 25; Deer Lodge, 26; Anaconda, 27; Butte City, 29, week.
BILLY KERSANDS: Indianapolis, 22, week.
CALIFORNIA: Washington, 22, week.
GORDON'S: Cortland, N. Y., July 2, week; Elmira 9, week.
HAVERLY'S: St. Paul, 25, 26, 27; Milwaukee, 29, 30. July 1.

VARIETY COMPANIES.

ADAMS-HALL BURLESQUE CO.: Newark, 22, week.
BOBBY NEWCOMB: Pittsburg, 22, week.
IDA SIDDONS' MASTODONS: Philadelphia, 15, two weeks; N. Y. City, 29, four weeks.
HOWARD-MAX CO: Palmyra, Mo., 22, week; Keokuk, Ia., 29, week; Clinton, 13, week.
HOWARD-WHITNEY CO.: Sandusky, 22, week.
LILLY CLAY'S ADAMLESS EDEN: Boston, 22, two weeks.
LILLY HALL'S BURLESQUE CO. Indianapolis, 22, week.
SILBON'S CUPID CO.: Albany, 22, week.
ST. FELIX SISTERS: Quebec, 22, week.

MISCELLANEOUS.

PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Akron, 22, week; Cleveland, 29, two weeks; Detroit, July 13, two weeks; Bay City, 27; East Saginaw, Aug. 3; Jackson, 10, week; Milwaukee, 17, two weeks.

CIRCUSES.

ADAM FOREPAUGH'S: St. Louis, 25; Ionia, 26; Lansing, 27; Detroit, 29; Toledo, O., 30; Jackson, Mich., July 1; Ypsilanti, 2; Hillsdale, 3; Ft. Wayne, Ind., 4; Plymouth, 6; Valparaiso, 7; Waukegan, Ill., 8; Fond du Lac, Wis., 9; Green Bay, 10.
BARNUM'S: Lawrence, 26; Haverhill, 27; Rockland, Me., 29; Bath, 30; Augusta, July 1; Belfast, 2; Bangor 3; Ellsworth, 4; St. John, N. B., 6, 7; Fredericton, 8; Calais, Me., 9; Woodstock, N. B., 10; Houlton, Me., 11; Waterville, 13; Lewiston, 14; Portland, 15; Portsmouth, N. H., 16; Manchester, 17; Nashua, 18; Keene, 20; Brattleboro, Vt., 21; Rutland, 22; Burlington, 23; Montpelier, 24; St. Johnsbury, 25; St. Albans, 27; Whitehall, N. Y., 28; Bennington, 29; Pittsfield, Mass., 30.
BUFFALO BILL: Baltimore, 25, 26, 27.
COLE'S: Pontiac, 25; Mt. Clemens, 26; Port Huron, 27.
PULLMAN'S: Geneseo, N. Y., 25; Mt. Morris, 26; Dansville, 27; Le Roy, 29; Batavia, 30.
RYAN AND ROBINSON'S: Poughkeepsie, N. Y., 25; Newburgh, 26; Matteawan, 27.
ROBINSON'S: Cheyenne, Wy. Ter., July 1; Salt Lake City, July 17.
SELLS': Glencoe, Dak., 26.
VAN AMBURGH'S: Troy, 24, 25; Glen's Falls, 26; Saratoga, 27; Albany, 29, 30; Cortland, July 8.

A One-Night Stand.

It was just past six in the morning when we stepped from the train to the platform at Slowtown and piled into the lazy, dingy omnibus that might have put even Dr. Holmes' famous one-horse shay to the blush for its chance to antiquity. As we drove, or rather crept, along the one wide, shady street, the inevitable Main Street of all Slowtowns, the thin curls of blue smoke that were beginning to twist up from the chimneys in sight, showed that brisk house-wives were already astir. Anything more picturesque than the old-fashioned rambling hotel, with its shabby, wide galleries set in a frame of climbing rose and honeysuckle, and its red shingled sides gleaming through the trees, cannot well be imagined. A soft murmur of bird voices came from the cool, shadowy depths of the trees overhead; the dainty lilies of the valley flirted a welcome of showering dew-drops from their white bells, and the lilacs bent their graceful heads in a sweet old-fashioned courtesy. It seemed almost sacrilege to me that the infinite rest that seemed to pervade this quiet old town should have been broken by our careless jest and loud laughter. Indeed, it seemed to be perpetual Sunday in Slowtown. "Here comes the show people, Ma!" piped out a thin, shrill little voice, that I, after craining my neck, found belonged to a wee figure with a tousled head and ragged gown, that hid shyly behind the half open door.

It was a "one night stand" for us in a far away Wisconsin town, so removed from the din of the great world outside that one might almost mistake it for an enchanted village that had been put to sleep for a hundred years.

There was just a baker's dozen of us—the Madame, a plump, jolly little woman, altogether without dignity, who persisted in calling everybody by their surname to the obvious disgust of our more dignified leading man. Indeed, nobody under the shining sun would ever have taken her for the "star," but under all her free and easy *debonair* ways there was a generous womanly nature that instinctively won love and commanded respect. And there was Nellie, the little soubrette, with a face like a "crimson-tipped flower"—a face not unlike a possible Greize, and Jack—as unlike a comedian as ever lived. Whenever I caught the beautiful pathetic expression in the brown depths of Jack's eyes there instinctively came to me those well-known lines of "Dorkin's Night."

I'll tell you the reason, I know you won't laugh,
I've a little one dying at home."

For far away in her Eastern home lives a gentle young girl awaiting God's messenger.

Deary me! how many who go to the theatre, who laugh and applaud the jests of the comedian or shed real tears with the stage tears of the actress, ever give a thought to the possible life stories and bitter secrets that may be locked up in each heart. I am sure it was the always-present thought of this dying girl that made Jack ever gentle and considerate to all around him, and, too, filled him with such loving care and tenderness for one small child, whose blue eyes and golden-crowned head reminded him so of that other dear face,

Dear little Tot! I can remember as I sat on the gallery of the antiquated hotel in Slowtown, watching the child as she tumbled and rolled on the thick grass, her blonde head looking like a great fluffy dandelion gone to seed. Poor little maiden! She had been born and bred in the dusty gloom of a theatre, and prattled as learnedly of stage finery and cosmetics as the oldest "fakir" among us. She always insisted upon being "made up" at night, and the merest feint of rouge on the velvet cheeks, or India ink on the curling lashes, satisfied the little woman. "I can always play better if I'm made up," she would say, with a stately toss of her small head. When asked how old she was, she invariably answered: "Four on the cars, six off," which reply expressed a world of wisdom far beyond her six years.

She was always a frail little body and the travel had been unusually hard for weeks past. It happened so suddenly that I don't think any of us have a very clear recollection of it all. But I am sure none of us have yet gotten rid of the sharp pain that filled our hearts as we stood watching that little face, which in those few short hours had grown, oh! so white and full of anguish. One little baby hand was clasped tightly around the strong fingers of "her Jack." Through the window the soft sunshine flooded in upon the small golden head, and the June air, fragrant with the dainty odor of the lilac blossoms, came like a gentle benediction on the dying child.

In a corner of the quiet, ivy-grown churchyard, in far away Slowtown, little Tot lies in restful peace, where the shifting shadows lie on the crumbled gravestones and the stray wild violets hide their blue eyes under the tall grass.

There she sleeps, where

There is no other thought expressed
But long disquiet merged in rest.

BESSIE BERNARD.

—Harry Miner's Bowery and Eighth Avenue Theatres are doing an excellent business for the Summer season.

An Afternoon on Broadway.

Between Twenty-third and Fortieth street, on Broadway, has within the last two years become a favorite actors' lounge. Those who come to the mart, Union Square, are generally bent upon business, and are looking for engagements, for people to engage, or for old associates. But the exclusives, the dilettanti, in the profession, have sought another promenade. In clusters and groups, in couples and troops, they are to be met with on Broadway. The sterner sex preponderates, of course; but the butterflies, from the star's dressing-room to the gushing damsels of the comic opera ballet, are well represented. On a sunny afternoon both sexes are out in force. There is the Casino group, the Bijou group, the Wallack group, the Fifth Avenue group, the Madison Square group. And then there are the Hotel groups; but these latter are mere subdivisions. Corner grouping is *infra dig.* There are also turnouts, some owned and more hired by the occupants. These are on their way to the Park *via* Broadway. Why not Fifth avenue? They wish to air themselves before the envious loungers of the profession on the sidewalk. But all are well behaved. The loiterers do not stare; the loungers move on decorously. The toilets of the ladies lend color to an animated scene. The favorite hour for this afternoon crawl is between two and five o'clock.

Let us hover about the groups. First is the Casino. The Aronsons are in animated conversation with W. T. Carleton, Heinrich Conried, Jesse Williams and Alderman Waite, and are presently joined by Guizikot, the amateur tenor; Harry Standish and Harrie Hilliard, the latter on his way from rehearsal with a bevy of the General's fair daughters (in Polly). All hats are lifted as Sadie Martinot and Lilly Post pass by. Marie Jansen and Rose Beaudet linger to chat with the boys, and merry laughter peals forth over some "chestnut" inadvertently cracked by Maurice Strafford. This necessitates an adjournment to the cafe of the Hotel Madison over the way. But before the party enters the hostelry all necks are craned as there dashes by a stylish victoria containing Lillian Russell, the composer of Polly and the author of the baby—the infant that is rocked in the wings between acts. A general salute is graciously acknowledged, and the victoria speeds to the Park. J. H. Ryley is seldom seen on the lounge; he is yacht-mad and devoted to the water. Hail fellow with every group is Edwin Cleary, actor, playwright and amateur sculptor. In sombrero, white flannel and base-ball shoes, with an MS. under his arm, he button-holes a neighbor to converse about the aristocracy of the Sunny South in general and the chivalry of Kentucky in particular.

A group of cheap actors haunts the entrance of the New Park. They are unknown, but are a well-behaved set. The atmosphere, so near to the Casino and so close to the Bijou, has a good effect upon them.

Turning down Thirty-fourth street, a happy couple is met on an afternoon stroll with their poodle, Sydney R. They are Fred. Eustis and his wife, Ida Bell, a Bijou favorite. Before reaching the Bijou the star-gazer meets old John Gilbert and his petted daughter; Fred. de Belleville, an irrepressible man-about-town; Henry Miller, husband of demure Bijou Heron; John McWade, the one-armed tenor—a fine-looking man; that leader among ladies' men, C. W. Dungan—polite to a degree; Arthur Forrest in gallant attendance upon the dignified Sara Jewett; the semi-dudish Miller Kent and Sidney Drew, arm-in-arm; pretty Kate Forsyth and George Paxton; buxom Emma Carson and good-looking Bertha Fisch.

Then comes the Evangeline group, clustered about the Bijou, Harry Dixey, Richard Golden and Louis Harrison. Dixey pairs off with John T. Raymond, and the two are soon engrossed in matching pennies—a cheap form of amusement that now gives out a chestnut odor. George Howard and Herbert Gresham loiter near, in conversation with Roland Reed. Close by are John Mackay, John Gourlay, Nat Goodwin and Sam Reed talking over the probability of Adonis pulling through the Summer. Miles, Barton, Watkins and Donnelly, a managerial quartette, speculate upon what will succeed Adonis; while the latter's German partner and chum, Gus Kerker, is in an earnest argument with Arthur Tams and James Scanlan. They talk upon stage management until they are blue in the face. Max Freeman and Sydney Rosenfeld have long since buried the hatchet. In mild excitement, they discuss the stage, while friends near by furtively watch them lest their passions rise to the point of blows.

About the Wallack steps there is a more dignified group. Theodore Moss, George Fawcett Rowe, Colonel McCaull, Signor DeNovellis and Carl Hermann discuss the wonderful success of The Black Hussar. Mrs. Leland, the Albany manageress, approaches the box-office and in queenly manner salutes the group. Mr. Moss soon joins her, while Colonel McCaull turns his attention to annihilate a deadhead with a frown and freezing remark. Digby Bell and DeWolff Hopper stand under the portico and concoct encore verses for "Read the Answer in the Stars." The crowd is never large about the Wallack entrance, for the deadhead privileges are few.

The lobbies of the Fifth Avenue are a favorite meeting-place for unemployed professionals. Stetson, Gilmore and French form a group to themselves. They are great friends. In a few moments they are joined by Samuel Colville and David Bidwell, who are almost inseparable at this season of the year. Lethecourt and Fenwick, of Wallack's, are observed in conversation with E. H. Sothern and Charles Coote—all very English, ye know, and never depressed by the alleged wit of "Fennick." Sandwiched between McCulloch, Ross and J. W. Piggott strolls demure Selina Dolaro. The escorts tower above her and form almost an arch as they lean toward each other and converse with the prima donna. The Coleman house sidewalk is the favorite lounge of Fred. Lotto, Herbert Ayling, W. H. Clark, the basso; Wesley Sisson, E. N. Skinner, the railroad man; Townsend Percy, Paul Arthur, Jules Levy, Charles Shroeder, Maze Edwards and any number of newspaper men.

Among the promenaders farther down the street are Herbert Kelcey and his handsome wife, Caroline Hill; Alice Harrison, Olga Brandon and Edna Carey. John Howson and E. E. Kidder are sometimes seen on the thoroughfare; but they are generally in a hurry, and seldom pause in their flight. Between the St. James Hotel and Delmonico's is a managerial haunt. W. E. Conner is the central figure of a group including J. H. McVicker, John W. Norton, Jacob Tannenbaum, E. H. Hastings, W. R. Hayden, T. W. Keene, Frank Mayo and his collaborateur, John G. Wilson. John McCullough, looking as if little ailed him, is a prominent figure in the group. Joseph Brooks and Captain Alfred Thompson are in consultation with Robson and Crane, who have run down from Cohasset to see how the preparations for the spectacular Two Dromios are progressing.

In Twenty-fourth street, near the Madison Square Theatre, actors lay in wait for A. M. Palmer, who is button-holed the moment he looms into view. The Weathersby sisters are seen just disappearing from view at the ladies' entrance of the Hoffman House. Fred. Harriott, W. E. Sheridan, Frank Goodwin, Byron Douglas, John T. Malone, Fred. Bryton and Eben Plympton are frequently seen upon the lounge.

"The Brass-Headed Nail."

I am sadder, but I'm wiser, for a lesson I have learnt,
As a child avoids the stovepipe where he had his digits burnt.
Thus:—Ambition fired my cranium, I had talent, presence, youth,
And I burned to shine in public, as I should have shone, in truth,
But that mem'ry proved a traitor, and my courage me forsook,
And my optics base deceived me till I couldn't look a look!

Toil was vulgar, likewise irksome, fett'ring my aspiring heart;
I could *work* in spheres more noble; I, in short, could *play* a part.
Application I could boast of, pathos deep, as well as force,
Why, then, drudge so hard, or longer? I'll adopt the stage, of course!
I a friend had in the "business;" he had influence and skill;
I invited him to liquor; he urbanely said, "*I will!*"

Soon I broached the sapid subject; foaming Guinness bathed his lips,
Gurgled round his epiglottis; he commenced to give me "tips!"
"I can sell you splendid wardrobe—squarecuts, boots, trunks, tights and wigs;
Purchase not a rag from others, they are nothing more than prigs."
I was grateful for his warning, bought his "props" and paid his bill,
Then I said again, "We'll gargle:" he, in deepest bass, "*I will!*"

"Introduce me to the people—heavy, light, and low, and all;
Let me view them in their Temple; show me where they hang the 'call.'"
He, most courteous, ciceroned me round the "flats," and "seas," and "skies
"Grooves," and "paint room," "floats," and "borders," "rises," "sinks," and "wings," and "flies."
His "rehearsal" being over, "supers" having done their "drill,"
I requested thom to "moisten;" they with one voice said, "*We will.*"

Coin was nothing, for I revelled 'mongst the "nummers" great and small—
What a privilege and pleasure; I was "Dear Boy" with them all.
To my friend I spoke of acting, mentioning my face, my voice;
And the answer he accorded made my eager soul rejoice—
"Play you shall, and at my '*ben*,' 'study' your great brain shall fill."
I suggested "lubricating;" he—deliberate, "*I will.*"

"Tickets" I took by the bushel, begged my friends and foes to come;
Got my "part," and boldly attacked it; but the "cues" seemed jolly rum.
Days and nights I studied bravely, towels twisted round my head,
Heeding not nocturnal tom-cats jangling round my empty bed;
Tried my costume and my sword on, 'joying much the transient thrill,
Met my patron every evening—"Will you quaff?" He said, "*I will.*"

Came the all eventful morning, came my scenes—I had but two—
Kindly spoke my thoughtful mentor, "Trust to me, I'll pull you through."
Strange to say, by some mismeasure, I could never find the ground
Where the actor wished to have me when he "must obtain a round!"
He, with ill-disguised rancor, called me "chuckle-head" until
I, to stem his indignation, mooted "Beer;" he said, "*I will.*"
"Carpenter," my friend cried, loudly, "Drive a nail [now less in rage]
On the spot where this young genius is to stand upon the stage."
Thro' the scene we went once more, quite satisfactory to him.
"If at night you're off that nail, sir, I shall tear you limb from limb."
I confess I felt misgivings, and I didn't want a "mill,"
So I tim'rous whispered "cocktails;" he, mistrustfully, "*I will.*"

Night came, bringing with it terror; house was crammed from roof to floor;
Donned my "wig," my "jacks" and "cocked hat;" then I trembled more and more.
Came my "cue," oh, fearful summons! Prompter *threw* me "on"—the clown!—
I could nowhere find that nail-head; *they had put the carpet down!*
I stood stage-struck; giddy, blinded; hissed the actor. "You I'll kill——"
Still I bear upon my person reminiscence of "*I will!*"

I am sadder, but I'm wiser, now I stick to work alone,
For that play's not my vocation most conclusively I've shown.
Acting seems a task so easy to the critics in the "gods,"
But to *be* an actor really, one must fight 'gainst trying odds.
Expiation I have rendered to my friend—he's my friend still—
When I asked him to forgive me he benignly said "*I will.*"

WALTER REYNOLDS.

—Nine of the ex-British soldiers will travel with the Polly company on the road.

STAGE STORIES.

VII.

FORREST'S KENTUCKY ROMANCE.

'Twas just the season, the time and the place for an impressive recital. An August twilight at that grey-blue period when day and night intermingle, on the beautiful Rockcastle River, at the very point where, tired of its perilous Kentucky mountain journey, the streamlet lays itself confidingly on the yearning bosom of the mightier Cumberland. It was a glorious sunset whose last rays were gilding the semi-circle of stately cliffs and extracting the departing flavors from the mountain pinks, the laurel blossoms and the chick-a-hick flowers.

Our party consisted of six persons, including the boatmen—two untamed natives of the hills. We had locked the boats together, side by side, and were floating along with the departing day into darkness and dreamland. There was no more fishing for that day at least, and we lay in the boats lazily, ready to listen to anything or anybody. Away up the bank, in the direction of Art Goodwin's cabin, a cabineer cornetist was threatening his larynx with displacement by vain attempts to eject "Annie Laurie" from the muzzle of his instrument.

The little river laughed as the cliffs re echoed the blower's distress, and I shut my eyes and tried to dream of Coney Island, Levy and Schubert's Serenade. Our oarsmen, entirely unmusical, were exchanging opinions on Goodwin's last new calf, of Dick Wyatt's red boat, or Joe Preston's latest fish-trap.

I became amused at the rapidity with which they hopped from one topic to another. By putting in a remark here and there I supplied the axles on which their conversation revolved. They were at length talking of a fair over at Somerset (thirty-five miles from Rock Castle Spring), and horse-racing, and the latest "moon-shiners" raid by United States marshals, and of dancing and singing, and finally of play-actors.

"What do you know of play-acting?" I asked my boatman, Rowells, a gimlet-shaped fellow with a crescent-moon, freckled face, on whose chin hung fiery red whiskers just long and thick enough for an ordinary "make-up" brush.

"Not much, boss," he answered. "I ain't seed very much, but we've hed a few of 'em in these mountains, an' London and Somerset hez hed some big 'uns. Played the Old Nick with some of the gals thar, too."

"Tell us some of their scrapes," said one of my friends.

"Yes, Joe!" put in the other boatman, "tell 'em about that big 'un as was nearly killed in the smash-up near Somerset just after the war, and was tuk in by Al Daggett and was nussed by Millie an' treated her so bad. You know that big play-fellow by the name of Forrest as they wuz all crazy over in Lexington, and—"

"Well, why don't you tell it yourself," interrupted Rowells in disgust at his friend, who had already "given away," as it were, the prologue and two acts of the play.

"Never mind, Rowells, you tell it," I said, passing him a corpulent little black bottle for inspiration. He held the bottle between himself and the sky for a few seconds, emitted a not unmusical gurgle from his throat, and then began:

"Well, boss, you see it was like this: This Forrest play-actor fellow had been cuttin' up high Jinks over at Cincinnati; was drunk thar a hull week, an' his doctor sez he must rest a spell. They 'lowed as how the mountains mought help him a mite, an' he was on his way to 'em when one night his buggy struck a rut and turned a wheel right near old Al. Daggett's, over at Somerset. Al. took him in and did for him, and Millie, his purty daughter, nussed him. Did you ever see Millie Daggett?"

I answered affirmatively, as I remembered the pale? worn face of a demure little woman who did washing at Rich Castle Springs. She might have been buxom and beautiful once—God knows!

"Well, Forrest was a likely an' possible man, an' it war years ago, when Millie was jes turned fourteen; Millie hed no book-larnin', nur city fixins—was only a berry-brown mountain kid, with little bare feet and a heart in her as big as a giant gourd. She 'tended his sprained foot an' gathered roots fur his strengthenin' tea, an' would shoot squirrels fur him with her own little hands. She kinder liked the fellow from the start. He would tell her play-actin' varns about hisself, an' do tricks with knives an' money coin, an' pet her kind like, jes like a woman would. There was no use of Seth Arden or any on us waitin' on Millie arter that fellow cum thar. She would jes set down by his bed of a night when the moon was shinin' in the cabin door an' look in his eyes while that big mouth o' his was spittin' out yarn arter yarn. Poor Seth Arden got desperate soon, tuk to histin' in likker purty quick, an' left Somerset to go into the rough hills, an' become a moonshiner. 'Twant no fault o' Seth's, though. He couldn't help it. He loved Millie, and knew she war gone on that Forrest fellow. Well, Forrest got strong agin purty soon, and war gittin' letters from Cincinnati and Louisville to come to show houses thar. But he hung round Al. Daggett's all-fired long, an' Al. tuk to likin' him kinder an' made him a dug-out an' teached him to work the paddle. So he an' Millie would go canoe splashin', and were often alone together for whole arternoons. 'Twar plain to be seen Millie was lovin' of him, an' he 'peared to like her too, an' so things was runnin' along purty well. 'Twar jes eighteen year ago come Easter when Daggett cum home one evenin' from a log-rollin' an' found the cabin door wide open, but the show fellow an' Millie gone. 'Twar rainin', an' the mud trail from the cabin showed plainly whar they hed set out afoot for Lexington or Louisville. Thar was great excitement in the mountains when Daggett was seen ridin' up the cliff like mad, a-holding his flint-lock across his mare's neck. Joe Preston, who watched him from the top of the hill, saw him a-flyin' along like an eagle. He saw a blue line of smoke hangin' round the mare's head, which told purty plain that Daggett used the flint-lock a few minutes before."

There was a pause and a soft, gurgling noise as the narrator made further astronomical observations with the little black bottle aforesaid.

Rowells resumed: "Well, it was more than a month afore we sot eyes agin on Al. or his purty gal. He hed followed that feller to Louisville and ther fetched up with him one evenin' at the show jes as he was puttin' shiny fixin's and red clothes on little Millie. Forrest was wearin' a raft of white cloth about his left arm which showed that Daggett's 'Old Trusty' hed gone true when Joe Preston saw the blue smoke a hangin' around the mare's head that evenin' on the cliff. Poor Daggett never said a word, but just grabbed that playactin' cuss by the arm an' yanked out a big buck-horn knife, which would hev sent the varmint to the actors' heaven, 'cep for two or three city fools what caught his arm and tuk the weepon from him. Daggett tuk his little gal in his arms, rushed out of the dressin'-room an' was soon lost in the night. 'Twas long in the Fall when he came back with Millie. One Summer in the big town thar hed made an old woman of the poor gal. They went back to the old cabin near Somerset, but the gal never went out again for months an' when the red an' white spots on the cliffs yonder showed the laurel in bloom again, thar was a new little mouth to feed in Daggett's camp. The poor fool mother loved that little chunk of misery like sin. She named it after that show cuss an' used to dress it up in purty ribbons an' a sash like a show feller, an' I've seed her take mulberry roots an' walnut hulls an' stain its cheeks red and make it's eyebrows brown. The little tot died when it was two year old an' we buried it near Daggett's cabin under a hefty chick-a-hick tree. Seth Arden came down from the mountains a year later an' married Millie. He tuk her knowin' all about her and is happy with her. That's his gal's kid you see with her these days—their third. She 'tends like she was happy, but you mark me, boss, she haint nothin' o' the kind. Daggett died only last month an' is buried 'long side the Forrest kid. He would a died happier ef his rifle-ball or knife p'int hed found Forrest's heart instead of his arm. Purty solemn tale—eh boss?"

The boats had grinded slowly on a pebbly bank as Powells spoke his concluding interrogatory. It was too dark to see his face now, but a snifling noise in his voice told us he felt the little tragedy he was relating.

Art Goodwin's cabineer cornetist and a screech-owl over in the deep woods were struggling for mastery over the night's great silence. Over in the craggs and the poetic gloom my imagination wrought out of the sombre rocks fantastic outlines of the greatest of King Lears—the noblest of the Metamoras—sublime, stony idols that my untutored boatmen had just begun to shatter.

"And did you never hear of Forrest again?" I asked.

"Never once, boss."

"And you mean to tell us," said one of my friends, a little excited, "that Ned Forrest, THE *tragedian*, was so foul a villian, Rowells?"

The black bottle was directed heavenward again as Rowells answered solemnly:

"Did I say so? Ef I did, I lied, that's all. I don't know what you mean by tray-gee-dee-an; but this varmint's name wa'n't Ned. 'Twar plain Bob Forrest, an' he was known as the slickest sword-swallower that ever greased a knife at a country fair!"

MARC KLAW.

An Enterprising Author.

"There seems to be a little misunderstanding regarding my ventures next season," said E. E. Kidder to a MIRROR man yesterday. "Although I will have six plays upon the road they are all, with one exception, in the hands of others who pay me a nightly royalty and relieve me of all trouble. I shall have seven pieces altogether on the road if I can get time to finish a play ordered from me by Joseph Murphy. The exception I alluded to is my romantic drama Niagara for which I am making preparations and which I shall manage and travel with personally.

"The scenes of this play are located in Europe, one act in England, and three in the Alps. The story hinges upon the efforts of an Italian adventuress, Ginditta Orsini, (played by Rose Eytinge) and her father to blackmail and ruin an English gentleman, Saxon Poole, and his wife. Part of this play I wrote in Paris and part in the Alpine country last Summer. I have read it to four people, and I am not fond of reading plays, even my own. In the opinion of one of them, a well-known critic, its failure is impossible. Rose Eytinge on having it read at once accepted my offer to have her create the leading rôle. Abbey and Schoeffel gave me an excellent date and fine terms at the Boston Park Theatre. Nat Salsbury wanted to buy an interest in the play. Niagara is the soubriquet given the adventuress by her American lover on account of the furious temper she possesses. I have the American interest running all through the Italian scenes in the person of Noah Lott, a live New York inventor, who is always resenting the annoyances to which tourists are subjected on the Continent. Charles Stanley will play the part. Schell, of Boston, is painting the scenery, including a view of the Alps at sunrise. The people I have engaged are, besides Miss Eytinge and Mr. Stanley: Lillian Lee, Augusta Raymond, Stella Tueton, late with Frank Mayo; Mattie Ferguson, Caroline Weidemar, Laura LeClaire, Henry Dalton, Charles T. Nichols, W. A. Sands and A. J. Dunbar. I play all the large cities and only at the best theatres.

"By-the-way, I have arranged to write all the plays for Salsbury's Troubadours in future, and keep them well stocked."

The Changes at McVicker's.

Mr. McVicker's Theatre in Chicago is undergoing very extensive alterations. Reports from there announce that from stage to dome the remodeling and redocorating has been carried so far that, with the single exception of the balcony sweep and the supporting columns, nothing remains to suggest the old auditorium, and these will not be recognized as familiar because of the novel surroundings of which they have been made a part. One of the most important alterations, one that will not be perceived by the majority of the patrons of the house, was the elevation of the gallery ceiling by several feet, by means of which that portion of the house has been made as comfortable as any other part. This was done in conformity with Mr. McVicker's idea that all patrons of his house should be entertained agreeably and without suffering unpleasant annoyances. For the same reason he has furnished to every portion of the house, gallery included, separate retiring-rooms for ladies and gentlemen, and stationed a water fountain for the supply of ice water upon every landing. These attentions, together with the seating arrangements and the unique plan of ventilation introduced, will certainly tend to make this theatre a model in the care of patrons. The ventilating system referred to is rather complicated, but it may be sufficiently explained in a few words: By a series of ducts and revolving fans the air, which has first been purified by passing through a filter of charcoal and gravel, is conveyed to the top of the building and forced downward into the auditorium through large induction tubes. The air is not only forced in by pressure, but it is drawn downward by suction of fans located beneath the auditorium and carried off through innumerable exits at regular intervals about the house and under the seats. This keeps going a continuous supply of fresh, pure air, without creating a draft and prevents the dust and refuse particles of the floor rising into the atmosphere to be inhaled. In Winter, by the same process, heated air will be supplied. It may be well to state that boilers, furnaces, and all fire appliances have been removed from the theatre building to one across the alley, and as all the lighting will be done by electric burners, there is no danger by fire to be apprehended. Nevertheless, as a further precaution against any possible contingency, a heavy twenty-inch fire wall has been built underneath, dividing the stage and auditorium spaces, so there is no chance for a fire to spread in that way from stage to auditorium. But if there are timid ones who think even these measures insufficient to reassure them, they will find consolation in the fact that the auditorium has been so arranged that each one of its seven aisles leads directly to an exit, and that each exit opens straight upon the street or alleys. There are twenty-three exits of this description throughout the house.

The modeling of the new theatre has been after the Moresque pattern, and everything conforms, with slightly varying degrees in different parts of the house, to this general idea. The entrance is done in marble, the floor of tessellated marble, the side walls of rich black marble, and the ceilings in engraved plaster. This engraved plaster, which has all the beauty of papier mache work with the hard, firm finish of stone, has been very extensively used throughout the house and has been applied particularly to the treatment of the boxes and proscenium. In this Mr. McVicker incurred more than a necessary expense, but the effect is very handsome and the result substantial. That which will naturally chiefly appeal to the audience as an indication of the complete transformation is the proscenium and its accessory of boxes. This has the Alhambaric treatment of architecture, and seems to be an idea in which the Moresque is based upon its prototype, the Hindu. The effect is very striking. The top of the arch now slants toward the auditorium, which takes off the old-time emptiness and immensity, and with other arrangements gives the theatre a cozy appearance, its size seeming to have been greatly diminished. It is true, indeed, that the seating capacity has been somewhat reduced, but this is owing to the fact that a new and elegant style of parlor chair has been introduced and more comfortable spaces for ingress and egress to and from seats has been allowed. There are twelve commodious and picturesque boxes, of an overhanging or projecting design, six on each side of the stage, and surmounting these is a fanciful loft, with a backing of mirrors and stained glass, which will be occupied by plants and foliage. The boxes are to be hung with lace and silk plush in colors complimentary to the prevailing tone of the theatre, which is light, the tinting being done in buff, salmon and cream, with relief in gold and silver. A happy idea has been the use of the incandescent burner as parts of the general ornamentation of the auditorium. This is as yet an experiment, but it promises to be a successful one. Several hundred of these lights will shine from the sounding-board of the proscenium, from the balcony circle, from the boxes and side walls in a system of decorative groups that will give a novel brilliancy to the house.

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TELEGRAPHIC NEWS.

Quietude at the Hub.

[SPECIAL TO THE MIRROR.]

BOSTON, June 24.—Only two theatres open. At Oakland Garden the Standard English Opera company began its second week to a good house in Martha. At the Boston Museum Harrigan's company began its second week with The Major, also to a good house. Both offerings were successful in pleasing the audience.

A Private Secretary in Disguise.

[SPECIAL TO THE MIRROR]

PROVIDENCE, R. I. June 24.—A version of The Private Secretary, under the name of The Private Tutor, is being given at the Sans Souci Garden before fair-sized audiences. It is very acceptably played. Another good show at the Comique this week.

Dull Business in Chicago.

[SPECIAL TO THE MIRROR.]

CHICAGO, June 24, 1885.—The second week of A Night Off at Hooley's brings a continuance of large business. The third week of the Madison Square company in Sealed Instructions at the Grand Opera House has begun to fair houses. The losses on this engagement fall upon Manager Hamlin, who is bound by a certainty. The Thalia Opera company at Exposition Hall is meeting with success, good houses being the rule. Falka at the Columbia is doing well. At the Academy of Music Myrtle Fern and at the People's Theatre A Wife's Honor to light receipts. Grenier's Lyceum and Olympic are enjoying fair patronage.

Benefit to a Popular Manager.

[SPECIAL TO THE MIRROR.]

DAYTON, O., June 24.—At the Grand the benefit Monday night, tendered to Manager Larry H. Reist, was a most brilliant success. Every seat in the lower part of the theatre was taken prior to the opening of the doors, and at 7:30 the standing-room-only card was hung in a conspicuous place. The attraction was Jennie Calef and a good support in Little Muffetts. Beautiful satin programmes, boutonieres and fans were presented to each lady. All in all, it was a most pleasant evening, and the large attendance fully demonstrates the popularity of our manager.

A New Play.

[SPECIAL TO THE MIRROR.]

CLEVELAND, June 23.—Lois the Outcast, a new play by a Cleveland author, was produced for the first time at the People's Tuesday night before a large audience. It made a hit, though played by an inferior company. It is highly sensational, with plenty of poison, blood and bluster.

A good house greeted the opening of Holman's Opera company's second week at Olympian. Bohemian Girl given.

Frank Harvey's Hidden Hand made a decided hit at the Pavilion, drawing, Monday night, the largest house since the opening of this resort. Cora Van Tassell as Capitola made a hit. Entire company, good.

The Thomas' concerts advance sale has netted over $1,000.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

MONTREAL, June 24.—Janet Edmondson opened at the Royal in Pirates. The opera was sung in fine style. House packed to the doors. The floral offerings to Miss Edmondson were numerous and beautiful. Les Cloches de Corneville at the Academy.

SAN FRANCISCO, June 24.—We, Us & Co., at the Baldwin, has proved a frost. The Pavements of Pasis opened to standing-room only at the Baldwin.

Professionals at the Bat.

Promptly at 4 o'clock on Monday afternoon, at the Polo Grounds, Harlem, before a large gathering, in which the dramatic profession was largely represented, "Time!" was called, and the contending nines of actor-baseballists appeared upon the diamond field. A silver dollar tossed up by Frank McNish gave him a choice of position, and he took the "ins," sending Dan'l Sully's nine out in the field, where they took their respective positions as follows:

Dan'l Sully, right field; Harry Morris, second base; Matt. Carroll, pitcher; P. Carroll, catcher; J. B. Dyllyn, left field; Ed. Barnes, first base; M. J. Sullivan, short stop; W. M. Keough, centre field; Hugh Mack, third base. The "ins" were made up of P. S. Plunkett, Edward Polander, Cooney Bowers, J. Shewell, Joseph Garland, William Bowers, Frank McNish, John McCabe and Frank Lane. All appeared in stage dress, a variety of characters being personated. The game, though ludicrous in the extreme, occasioned considerable betting, particularly among the lady professionals, who stood, purse in hand, ready to financially back their opinions as to the making of a run, the catching of a fly, or the "goose-egging" of a batter.

McNish in his first effort sent the bat to the centre-fielder's feet in a frantic attempt to tap a ball from the pitcher's hand, and, under the impression that he had hid the buckskin sphere in the marshes of Tenth avenue, made a three-base break, only to find that, upon reaching the home-plate, the umpire had declared him out on a foul. Other equally laughable "bad breaks" occurred. Sully held the vital base, the third, with the other two occupied, respectively, by Messrs. Dyllyn and Mack. Harry Morris [illegible] the battery. The eyes of the crowd were [illegible] between the latter and Sully. One strike was called. Another wild sweep was made, and the umpire, in stentorian voice, called "Two strikes." Morris grew ghastly pale. He knew what was expected of him with three bases filled. A coating of sand applied to his hands, he convulsively clutched the bat, and measured the distance and the time for a ball to travel to the North River. Everybody cranned their necks. Cooney Bowers, in the garb of Touchstone, was the delivery. The ball left his hand, and Morris lightly touched it and it sped toward the first-baseman, John McCabe, who ran for it. Morris met him half way, and, as he stooped to pick it up, fell on him, and a collar-and-elbow wrestling match between the two began. Meantime the other baseholders were changing their positions as rapidly as possible. Morris was on top of the prostrate McCabe, with the ball up Touchstone's baggy trousers-legs. Watching his opportunity, he released his hold and reached his base, amid the cheers and shouts of the spectators. At the end of the eighth inning the score stood 13 to 13. McNish's nine were whitewashed, giving their opponents the last inning, in which they made one run and claimed the game by a score of 14 to 13 in their favor. The game lasted one hour and fifty minutes, and was given for the benefit of the Bartholdi Pedestal Fund.

Between Two Stools.

There are some newsgatherers among the great army that supply the daily papers of the metropolis with the material with which to fill their columns who make statements that are either founded on fact or which they are led to believe are so founded. That those who garner theatrical items are among this latter class cannot be gainsaid. During the past few weeks it has been reported, as though there was not the slightest doubt in the matter, that Miss Coghlan, having at last decided to star in Our Joan, was about to be sued for breach of contract by the Wallack Theatre management, with whom she had signed for next season. Had any effort been made to learn the true facts in the case the statement would never have appeared as there is no foundation, or very little, for it.

The circumstances of the case are simple and easily explained. Miss Coghlan appeared at Wallack's in Our Joan. The opinions expressed regarding the value of the play on which she had based her hopes of going on the road next season were various, but none of them were of such a glowing nature as to lead Miss Coghlan to think that she would make a hit. For a time she relinquished the idea. This result was said to be due to her marriage with Edwin Edgerly, an estimable young lawyer, as much as to anything else. While laboring under the impression that she would not be a great starring card, Miss Coghlan signed a contract for next season as leading lady of Wallack's Theatre in the presence of her husband, who read it over carefully before she put her hand to the pen.

As with all of the contracts which Mr. Wallack's company sign, this contained a clause to the effect that for non-fulfillment the delinquent party should be liable to damages. In this particular case the sum demanded was $5,000. After signing the paper Miss Coghlan played a week's engagement at the Grand Opera House. It is almost a proverb in the profession that anything new at the only West-Side house in the city is certain of doing a large business. Our Joan was no exception. Miss Coghlan attributed the success to the piece, and again became elated with her starring project. Several papers once more stated that she would follow out her original intention in spite of her signature at the bottom of the closely-written document that was snugly laid away in the Wallack safe. Meanwhile the management of the theatre are awaiting developments, believing with every good reason that they have every possible chance of either seeing Miss Coghlan treading the boards of their theatre in the latter part of October when the season begins or of becoming friendly to a great deal more of her honestly-earned money than she would particularly care about parting with.

A number of out-of-town managers hold contracts for Miss Coghlan's appearance during the season. The repudiation of these agreements would probably bring about a maze of legal complications for the lady. So whether she goes starring or remains at Wallack's she is likely to meet with annoyance.

In speaking of the subject recently a gentleman connected with the management of Wallack's Theatre said: "Miss Coghlan was engaged for next season the same as the other people here and we expect her to play when the season opens. We have begun no suit against her and I do not see how we could do so merely on the ground of newspaper reports that state she is going starring. It is always time enough to take action when the contract is broken. Specific damages are named in the paper, to which Miss Coghlan put her name, in case she fails to fulfill her part and Mr. Wallack would be liable to the same amount if he did not live up to his side of it. It's time enough though when something does occur to ventilate the subject. As it is now the papers are doing it all. Miss Coghlan may go starring and still be back here in time to open in In His Power."

"During the thirty years with which Mr. Wallack and Mr. Moss have been engaged in management," continued the gentleman. "I do not recollect one suit with a member of their company for non-fulfillment of a contract on either side. Mr. Wallack is one of the fairest and most liberal of managers. He carries out his agreements to the letter and he expects every one else to do the same. Why, only last season through some misunderstanding three of his company, Sophie Eyre, Charles Denney and H. J. Lethcourt were engaged on the other side for forty weeks. The season ended in May, yet their time ran up into June. It was no fault of his, but for all that Mr. Wallack paid them for eight weeks while they were idle. The salaries amounted to nearly $400 a week, so you can see that that little question of honor cost Mr. Wallack quite a sum. The manager is not such a man as some think, and if people only had the testimony of some of his company as to how he goes out of his way to give points and help them in their parts, you and they would have a different opinion of him."

With Diamonds Galore.

There has been much said lately regarding Blanche Curtisse's diamonds, a report being circulated, among others, that she would travel with them on her tour next season. A MIRROR reporter meeting C. R. Gardiner, her manager, and desiring some facts, proceeded to question him:

"Miss Curtise is to be your star next year?"

"She is; and I shall boldly advertise her as the handsomest woman in the world."

"A broad assertion."

"True; but beauty is a question of opinion, not a matter of fact."

"And you think the opinion of her beauty general enough for you to announce her as such."

"I do, indeed, and I am not alone in my opinion. Nearly all the managers I have met agree with me."

"And is it true that she will travel with $20,000 worth of diamonds?"

"It is true that she will travel with her family jewels and diamonds, with the free consent of her father. It is not a great risk to him, for I have given bonds in $20,000 to see them safely returned in the Spring."

"Then you take the risk?"

"I think very little, for Mr. Butler, of Broadway and Reade street, has made a steel safe expressly to carry them in, and a special man with no other cares will have them in charge. No two men can pick up the safe and carry it away, and it will never be left alone for a moment to be tampered with. It will be quite an expense, but I think it will pay. The curiosity to see them will increase the business."

"How old is your star?"

"She is not yet seventeen, but she is a fully developed woman standing five feet five."

"How long has she been on the stage?"

"Only one season. She was with one of my companies all last year. This Summer she has been studying and perfecting herself in her part of Madame Laurent in Only a Farmer's Daughter."

"Have you arranged a long season?"

"Yes, the company opened last Monday in Galt, Ont. They will visit Oregon, California, Texas and Florida. The tour will last nearly a year."

"How many other companies have you?"

"Three: Only a Woman's Heart entirely rewritten follows Farmer's Daughter exactly one week behind them for the entire year. Zozo, which has of late proved a great drawing card goes next season in the regular theatres. The regular dates begin in September, but two city managers are trying to induce me to inaugurate a Summer season, which I may undertake if we can agree about terms. George H. Adams is the principal attraction with Zozo. He has proved himself the best light comedian since Johnny Mortimer."

"And the others?"

"Are not yet selected, but it will be a large and very strong company with entirely new costumes and the famous scenery, by Henry E. Hoyt, will be all renewed under his hand."

"And your fourth attraction?"

"Is a combination playing a repertoire at popular prices, starting on the first of September."

Professional Doings.

—Billee Barlow has left the Bijou Opera House.

—Leon and Cushman leave for Australia on July 4.

—Hon. W. H. English, of Indianapolis, is in town.

—H. D. Clifton will go with J. B. Polk next season.

—Katherine Rogers and her family are at Niagara Falls.

—Lizzie Fletcher has gone to San Francisco for the Summer.

—Charles Dickson will probably go with Kelly and Ryan.

—Mlle. Rhea will spend the Summer with friends at Flint, Mich.

—Marie Heath has an offer to star next season in a musical comedy.

—Samuel Harrison and wife left the city for Long Branch on Tuesday.

—Wellington Hall has been engaged as secretary by Manager Aronson.

—W. H. Edwards has been engaged by Fred Warde for next season.

—Thomas McWatters has joined the business staff of John T. Raymond.

—David Belasco has been seriously ill, but expects to be about again in a few days.

—Inez Rochelle has signed with Shook and Collier for their Prisoner for Life company.

—J. W. Fennessy, manager of Heuck's Opera House, Cincinnati, is at the Coleman,

—J. H. Stuart has been re-engaged by Lotta for next season as comedian and stage-manager.

—The Florences open at Daly's, on Sept. 7, in their new play. The season is to last four weeks.

—W. H. Clark, the basso, goes to Atlantic City to join Morton's Opera company for the Summer.

—Messrs. Sosman and Landis, of Chicago, desire an able artist to add to their corps of scene painters.

—Manager Cleveland is gathering together the artists engaged for McNish, Johnson and Slavin's Minstrels.

—Hattie Anderson is now playing Emma Carson's part in Adonis, the latter having retired from the cast.

—E. S. Peissert, who is now at Bethlehem, Pa., is at liberty to accept an engagement with a good company.

—Rachel Booth is receiving instruction from Michael Bradley in dancing and from Signor Bellini in singing.

—T. J. Herndon who made such a success as Farmer Baxter in Caprice will not go with the company next season.

—While T. W. Keene was in the city last week he engaged Gustavus Levick as his leading support for next season.

—Manager Dunlap has engaged Warren Ashley to sing tenor roles next season in the McCaull travelling company.

—Adele Waters and Ada Deaves are expected in the city shortly. They will both go with The Shadows of a Great City.

—The sister of W. J. Scanlan, who has been educated for the operatic stage, will make her debut next season with a well known company.

—De Grimm has made an extra effort in his designs for the terra cotta dresses in Nanon. The principals and chorus will make several changes.

—Henry E. Chase and wife, for several years with the Boston Theatre company, have arrived in town to make arrangements for next season.

—Franklin Sargent intends instituting an investigation as to the alleged application of Lyceum School Funds to the uses of the Lyceum Theatre.

—The eldest daughter of Jacques Kruger was awarded a prize on Friday last at the nineteenth annual commencement of the Jackson Seminary.

—Jennie Christie having made a pronounced hit in Mixed Pickles has been engaged for three years. She will go to Australia with the company a year hence.

—Arthur Rehan has engaged Helen Leigh to play Ada Rehan's part in A Night Off on the road next season. She is spending the Summer at Andover.

—Mrs. W. A. Fulkerson, THE MIRROR'S correspondent at Cedar Rapids, Iowa, will arrive in New York in a few days on her way to Europe for a brief visit.

—The chandeliers and decorations of the Fifth Avenue Theatre, as in former years, are being carefully wrapped up in back numbers of Mr. Stetson's *Police News*.

—Fred Frear joined the Billee Taylor company on Monday night playing Ben Barnacle, in place of W. A. White, the assistant stage manager, who appeared on Saturday.

—Mme. Cottrelly laments the losss of a valuable and faithful dog which was stolen a week ago. All attempts to recover it have failed, although a large reward is offered.

—Mrs. Harriet Webb, who has met with uninterrupted success in her vocation, is receiving pupils in elocution at her apartments in the Chelsea on West Twenty-third street.

—The Messrs. Sherman have a new Opera House, which bears their name, at Newark, N. Y. It is handsomely equipped and is located in an amusement-loving community.

—On Saturday Lillian Russell did not appear at the matinee of Polly at the Casino. Emma Carson filled her place very acceptably. The latter's part in Adonis was played by Ida Bell.

—Robert Greene, the seventeen-year-old brother of C. G. Greene, manager of Greene's Opera House, Cedar Rapids, Iowa, was thrown from his horse on Friday and almost instantly killed.

—John Mazzonovich has painted the set for the first act—Inn of the Golden Lamb—for Nanon; and Henry E. Hoyt and Harley Merry are now finishing off the scenes for the second and third acts.

—Alice Harrison will be a member of Rosenfeld's company playing The Black Hussar and The Mikado. That is, if it is organized. Frank A. Small is prospecting for the company now in Chicago.

—George Learock will produce at Albany on July 7 his play, called Waverly Britt, which originally saw the light at Chicago some years ago under the title, Philip Gordon, Jr. L. H. Pelham will manage Mr. Learock.

—For Myra Goodwin's support, at the Fourteenth Street Theatre in August, George Richards, the comedian, has been speciallly engaged. Miss Goodwin is at Schroon Lake studying her part in her new play Sis.

—Harry Brown has engaged Will H. Bray for his Excelsior company. The latter was for a long time with Emmet and the original porter in the Tourists. He is the author of "Papa's Baby Boy," and other popular ballads.

—Harry Miner has purchased an estate of about ninety acres at Farnham on the Shrewsbury River at a cost, it is stated, of $50,000. During the past few days he has entertained friends at a kind of housewarming party.

—The entire house, including all the boxes and even a large number of admission tickets for the first night of Nanon, have been sold. Manager Aronson adds that the seats for the entire first week are nearly all bespoken.

—Inez Rochelle, who played the Princess in Nordeck, has been engaged by Shook and Collier to play the character in A Prisoner for Life, the original of which was Sara Jewett. Miss Rochelle is at present at her home in St. Joseph, Mo.

—Since the Broadway cars have begun running the business at Niblo's Garden has greatly increased. There is a rumor abroad that Edward Harrigan will rebuild the old Theatre Comique and abandon his new purchase for this season.

—There is no truth in the rumor that Mr. and Mrs. Beerbohm-Tree are among the members of the aristocratic amateur company engaged by John Stetson to tour this country. Mr. and Mrs. Beerbohm-Tree have both other engagements to fulfil.

—A letter from a member of the Grau English Opera company states that they are at the Alcazar Opera House in Minneapolis on Thursday last with The Queen's Lace Handkerchief, and are playing to good business. The season will last five weeks.

—W. H. Daly will be stage manager for W. E. Sheridan next season. The latter intends to do everything in a first-class manner and to be supported by a good company. His production of Townsend's play, Cromwell, is expected to be an important event.

—Gustave Kerker has three offers under consideration for the season of 1885 6; one for the Thalia Theatre, one for the Bijou, and one for the Standard. He leaves on Saturday for Baltimore to visit his wife, Rose Leighton, who is singing in English opera there.

—A strong company has been engaged for the fourth tour of The Two Johns. This comedy has met with pronounced success.

—Leonora Bradley has signed a contract to play leading parts with John T. Raymond next season. Miss Bradley has recovered her health, which was not good last Winter.

—Louise Rial, W. S. Marion and Laura Biggars will start out with their dramatic company, under George W. Farren's business management, about Sept. 6. Three new plays will be produced—Fortune's Fool, Love and Reason and A Desperate Game.

—Alexander Spencer goes to Atlantic City as musical director for the Summer. His wife, Lizzie Simms, will remain with the Polly company and go to Boston for three weeks, where she will dance the hornpipe in Billee Taylor. It has proved a big attraction at the Casino.

—Annie Pixley and her husband (Robert Fulford) will shortly leave the city for Port Stanley, Ont., where they will spend the Summer. Miss Pixley will produce two new plays next season, one from the pen of Fred. Marsden and the other from a New Orleans journalist.

—Manager R. A. Bigelow objects to the St. Quinten Opera company being classed as a ten-cent attraction. He says cheap prices are only in vogue with his attraction when he plays on a certainty. Even under such circumstances he has a voice in arranging a scale of prices.

—Charles Tingay has been engaged to play the leading part in A Russian Honeymoon from June 29 for three weeks. He will then join his wife (Carrie Reynolds) at Brighton, L. I., where they will spend the Summer. Mrs. Tingay goes with Robson and Crane next season.

—Baker and Farron are to be seen next season in a three-act musical comedy by Montgomery Phister called A Soap Bubble. It deals with a would-be aristocratic family who pretend to visit the seaside, but who really dwell in town behind closed blinds throughout the Summer.

—Frank Losee fears that he may be unable to play De Clare in A Moral Crime at Chicago as Bartley Campbell will not consent to his absence during the first rehearsals of Clio in this city. The time between the expiration of one engagement and the beginning of the other is about two weeks.

—J. O. Milsom, manager of the Masonic Temple and Grand Opera House, Nashville, Tenn., arrived in the city on Monday. He will remain here about three weeks. He says that business has been very good and he thinks next year will bring about a great improvement in theatrical affairs.

—H. S. Taylor now books time for seventy theatres. At present there is quite a strong competition among the various agents who are booking time, and not a little spleen is shown by them. Mr. Taylor says that he is in the race, and is willing to abide by the old proverb regarding the survival of the fittest.

—Col. Milliken is filling his company for next season. The repertoire will consist solely of A Postal Card and Tribulations. Madame Boniface and The King of Diamonds will not be played. The season opens at Marlboro, Mass., on August 7. His new comedy is under consideration by Manager Palmer.

—Charles B. Hanford, late of Thomas Keene's company, will be married on next Tuesday evening to Mariella Bear, of Washington, at the Metropolitan Church, Washington. Mr. Hanford goes next season with Robson and Crane. The honeymoon will be spent at one of the watering places near the Capitol.

—Among the novelties which Alfred Thompson has arranged for the Comedy of Errors revival is the introduction of a scene in Phryme's house where sixteen coryphees will dance a ballet and an Amazonian march will be done. In Mr. Hill's revival of Romeo and Juliet at the Union Square a characteristic dance will be given under Mr. Thompson's direction.

—Walter Reynolds has just sold a play to Tony Hart. The following plays from Mr. Reynolds' pen will see the light next season: Sweet Innisfail, rights for this country sold to Ben Maginley, and which will likely be produced at the People's Theatre on August 18; Wanda, which is in John Stetson's possession for three years, and A False Step, which will be produced by Colonel Sinn.

—Harry Clayton, of the stranded Tayleure Octoroon company, died at the General Hospital in Ottawa, Canada, last week. He had no friends with the exception of J. J. Muldoon, of the Ottaws *Sun*, who cared for the young man during his illness and saw that the remains received proper interment. Mr. Clayton's papers and other effects have been sent to his mother, who lives in Philadelphia.

—Messrs. Drew, Sackett and O'Donnell are building handsome and capacious theatres in Cleveland and Minneapolis. They will be ready to open about the middle of September. They also have the Park Theatre in Indianapolis. All the theatres are conducted on the basis of popular prices. In addition to the above mentioned places of amusement this enterprising firm will continue to run their museums in Providence, Cleveland and Indianapolis.

—The Atlantic Hotel, on the Ocean Boulevard at Coney Island, had its opening last Sunday, and a number of the friends of manager Amberg, of the Thalia, and Victor Helly, of the Atlantic Garden, enjoyed a day of merry-making and banqueting in the new house. From present appearances the hotel will be a success. Its situation is pleasant and as the season is over, the house will doubtless be filled with the German actors and actresses who wish to enjoy the bracing breezes of the ocean.

—Now that it is becoming the rage to have marriages in the profession kept a secret, even the soubrettes are determined not to be left behind. For that reason the joining together in the holy bonds of wedlock of Nellie Lingard to Frank M. Burback, of the Boston Theatre, which occurred on Monday last, has been kept profoundly quiet, and it was only by the merest chance that a MIRROR reporter heard the news yesterday. The parties to the contract are well known in the profession here, both having done good work on the boards. Miss Lingard is a daughter of J. W. Lingard, the old Bowery manager and old-time actor, while Mr. Burback has been for several years in the Boston Theatre stock company and is a nephew of Charles Thorne. It was while engaged with the Boston Theatre company last season that Miss Lingard first began the acquaintance that led to her being brought to the altar. The honeymoon will be spent at Glen Cove.

A New Star.

Frankie Kemble will be among the soubrette stars on the road next season. Manager Clayburgh is quite enthusiastic about her prespects, and in an interview with a MIRROR reporter yesterday he recounted to the latter the preperations he has already made for the undertaking. In reply to a question he said:

"It has been the custom for soubrette stars to be thrust upon the public without having had any experience. Now Miss Kemble is an actress who is well known, and has been prominent for many years. She has been frequently entrusted with important work. But she has not been boomed, hitherto. Now I have secured a clever little woman, and I am going to place her before the public in the very best shape, because I know she will be a success. She has been studying under the best masters, Maretzek for singing, and equally good professors in the other branches of business which are necssary to ensure her success as a soubrette attraction. In dancing, singing, playing on musical instruments and character changes she is as clever and talented as any young star now before the public. Robert Griffin Morris is engaged upon a play for her, which is now nearly completed. It will be a strong comedy. I am securing the best people that good salaries can attract.

"We will open the season about the middle of September. I have excellent time booked. The little lady is now practicing and rehearsing every day, and I know that she has sufficient magnetism and tact to catch on with any audience before whom she appears."

Amateur Notes.

Sara Von Leer, formerly a well known amateur, is announced to star in conjunction with James Hardie in A Brave Woman.

Alice Woodhull, a clever soubrette, will play next season if her health permits.

John H. Bird is recuperating in the country. Mr. Bird is one of the veterans among amateurs.

T. J. Raynor is a clever exponent of elderly characters. His performance of Jesse Rural is capital. Mr. Raynor would be valuable in an organization like The Gilbert.

H. J. Stokum studied under the late C. R. Thorne, Jr.

Mrs. James Jordan Darling now aspires to dramatic honors.

William Ordway Pardridge will follow the stage as a profession in future.

Mary Sears, of the Lyceum School, has returned to her home in Boston.

Robert C. Hilliard has refused all overtures to appear in plays until the Fall. False Shame will then be produced at a metropolitan theatre by The Gilbert, with Mr. Hilliard in the leading role.

George W. Sammis, of Brooklyn fame, and lately with The Private Secretary company, has returned to the city.

Caste was presented at Staten Island recently. Robert Sale Hill, Edward Fales Coward and others assumed important roles.

Charles Stanton and Raymond Chatry are two of the active members of the Mimosa.

Frederick Williams, for many years the stage manager of the Boston Museum and later of Daly's and the Lyceum School, will be at the head of a school of acting next season.

The Amateur League is not now so frequently before the public as in the past. The members of the League have shown good work, and the society should not be allowed to fall because of inner dissensions.

Mr. De Cordova has again become the President of the Kemble. The association owes much of its success to this gentleman's energy.

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10 Mountain Pass scenes..... 10x15 to 18x20 feet.
30 Pairs Tormentor wings..... 3x10 to 10x18 feet.
30 Drapery borders..... 3x25 to 10x40 feet.

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